

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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## ST. JAMES'S HALL.

### THE ROSE OF SHARON

ON FRIDAY EVENING, MARCH 20.

MADAME ALBANI  
MADAME PATEY  
MR. EDWARDS LLOYD  
MR. MUSGROVE TUFNAIL  
MR. SANTLEY.

CONDUCTOR ... .. MR. MACKENZIE.

LEADER OF THE ORCHESTRA, MR. CARRODUS.

ORGANIST, MR. F. A. W. DOCKER.

Doors open at 7; commence at 8.  
Stalls, 10s. 6d.; Balcony and Area (unreserved), 5s. Admission, 2s. 6d. and 1s.

To be obtained of Novello, Ewer and Co., 1, Berners Street, W., and 80 & 81, Queen Street, E.C.; the usual Agents; and Austin's Ticket Office, St. James's Hall.

**FINSBURY DISPENSARY.**—Patron: H.M. the King of the Belgians. K.G.—TWO CENTENNIAL SERMONS, in aid of the funds of this Institution, will be preached in St. Luke's Parish Church, Old Street, E.C., on SUNDAY, April 19, 1885, that in the morning, at 11 a.m., by the Right Rev. the Bishop of Colchester, D.D., and that in the evening, at 7 p.m., by the Rev. W. G. Abbott, M.A., Rector. By special request, the whole of the music has been adapted and arranged from MOZART for the Morning Service, and from HANDEL for the Evening Service, by Dr. C. W. Pearce, F.C.O., who will preside at the organ. Copies of the Centennial Festival Book, which will also contain biographical sketches of Mozart, Handel, Britten, Caslon, Wesley, Tate, and Brady, compiled by Mr. R. Moreland, Hon. Sec., will be ready on March 18, 1885, and can then be obtained of Novello, Ewer and Co., 1, Berners Street, W., and 80 & 81, Queen Street, Cheapside, E.C., or at the Finsbury Dispensary, Brewer Street, Goswell Road, E.C., price 6d.

**ST. MARYLEBONE CHURCH.**—SPECIAL SERVICES will be held in this Church on MONDAY, March 30, WEDNESDAY, April 1, and GOOD FRIDAY, April 3, at 8 p.m., when BACH'S PASSION MUSIC ("St. John") will be given with Full Orchestral and Organ Accompaniments. Soloists: Master W. T. Hull (Soprano), Mr. Alfred Kenningham (Tenor), Mr. Vaughan Edwards (Baritone), Mr. W. S. B. Kendall (Bass). Herr Emil Mahr (Leader), Mr. Arthur Jackson (Organist), Musical Director and Conductor, Mr. Oliver King. Admission by tickets only. These can be obtained on application at the Vestry, St. Marylebone Church.

## COLLEGE OF ORGANISTS.

On March 10 a Special Meeting of Members will be held, at 7.30, to consider Article 24 of the College Laws. At 8, the same evening, the discussion following Dr. Sawyer's paper on Counterpoint will be resumed. March 24, a Paper will be read by Mr. A. HILL, M.A., on "The Archaeological History of the Organ during the Mediæval Renaissance Periods," with illustrations. April 28, Mr. Gerard Cobb, M.A., will read a Paper, May 26, Dr. Pearce will read a paper on "Teaching Harmony." June 23, Dr. E. J. Hopkins will read a paper, "Personal Reminiscences and Recollections of a Musical Life." All these Meetings will be held at the Neumeyer Hall, Hart Street, Bloomsbury.

The Annual College Dinner will take place on April 13.  
The Midsummer Examination will be held on July 7 (Fellowship), July 8 and 9 (Associateship).

July 10, Presentation of Diplomas.  
The Annual General Meeting will be held on TUESDAY, July 28. Full particulars will be duly announced.

Through the kindness and liberality of the Hon. Treasurer, M. E. Wesley, Esq., the Council are enabled to offer a Special Prize of Five Guineas for the best Essay on "The Treatment of the Organ Music of Bach and Mendelssohn in the present day." MSS. must be sent in to the Hon. Secretary on or before March 25, 1885. Each MS. must bear a motto or device, and be accompanied by a sealed letter correspondingly endorsed, and containing the name and address of the writer.  
E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury, W.C.

## ROYAL ALBERT HALL CHORAL SOCIETY.

PATRON: HER MAJESTY THE QUEEN.  
PRESIDENT: H.R.H. THE DUKE OF EDINBURGH, K.G.  
CONDUCTOR: Mr. BARNBY.

### GOUNOD'S "REDEMPTION"

ON WEDNESDAY, MARCH 11, AT 8.

Artists: Madame VALLERIA, Miss B. MOORE, Madame PATEY, Mr. E. LLOYD, Mr. W. MILLS, and Mr. SANTLEY.

Organist: Dr. STAINER.

Prices: 10s. 6d., 7s. 6d., 5s., 4s., and Gallery, 2s.

**BOW AND BROMLEY INSTITUTE CHOIR.**—A Performance of Mackenzie's Oratorio THE ROSE OF SHARON will be given on TUESDAY, March 10, to commence at 7.30 p.m. Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills. Full Professional Band: Leader, Mr. W. Frye Parker; Conductor, Mr. W. G. McNaught. Numbered seats, 4s. and 3s.

## MESSRS. NOVELLO, EWER & CO.

HAVE THE HONOUR TO ANNOUNCE THAT THEY  
HAVE OPENED A

BRANCH ESTABLISHMENT AT No. 129, FIFTH AVENUE,  
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CONCERT AGENTS,  
LIVERPOOL.

**THE MUSICAL ARTISTS' SOCIETY** affords to composers opportunity for the performance of their works. The Concerts of the Spring Series are fixed for Saturdays, March 28, April 2, and June 6, at the Willis's Rooms, King Street, St. James's. Subscription, 10s. 6d.; single tickets, 5s., of the Hon. Sec., Alfred Gilbert, The Woodlands, 59, Maida Vale, W.

**THE SOCIETY OF ARTS PRACTICAL EXAMINATION** in VOCAL AND INSTRUMENTAL MUSIC will be held in London, at the Society's House, in the week commencing June 8. Full particulars on application to  
H. TRUEMAN WOOD, Secretary.  
Society's House, Adelphi, London, W.C.

**MR. JOSEF CANTOR'S OPERATIC CONCERT COMPANY**, in their new and attractive Programme, entitled GEMS OF THE OPERAS, comprising extracts from many of the most popular Operas, Operas-bouffe, Operettas, and Cantatas, for Soli, Chorus and (ad lib.) Petit Orchestra.

The Manchester Guardian pronounces the Concert given by this Company the best of the season.

The Manchester Examiner says: "An admirable idea, admirably carried out."

The Manchester Courier says: "We trust the management will secure the services of this Company again as early as possible."

The Preston Guardian says: "A splendid concert."

The Birkenhead News says: "Both vocalists and instrumentalists were excellent. A most enjoyable concert."

The Queen says: "A cleverly-constructed programme."

The Liverpool Daily Post says: "A great advance upon the stereotyped form of ballad concert."

Secretaries of Choral Societies, Concerts, &c., within 100 miles of Liverpool, are requested to write for detailed opinions of the press, with other particulars. Specimen programmes, to occupy from one to three hours in performance, will be forwarded on application. The Company consists of twenty-two artists of repute, and for an introductory engagement merely nominal terms would be accepted. Negotiations pending with many of the principal cities and towns in the North of England. All communications to Mr. Cantor, 50, Church Street, Liverpool.

**MR. JAMES PECK**, who for a great many years was with the late Sacred Harmonic Society, solicits EMPLOYMENT as a STEWARD at CONCERTS, or in any capacity connected with musical matters, such as music copyist, &c. 35, Southampton Street, Strand, London, W.C.

## PROFESSIONAL NOTICES.

## MISS VINNIE BEAUMONT (Soprano).

(Compass, A to C.)

For Oratorios, Classical and Ballad Concerts, and Organ Recitals, or Festival Services, address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.

## MISS E. A. BLACKBURN (Soprano).

(Certificate R.A.M.)

For Oratorios, Concerts, &amp;c., 30, Woodview Terrace, Manningham, Yorks.

## MISS BLACKWELL (Soprano).

(Pupil of Madame Sainton-Dolby.)

Orchestral, Oratorio, Ballad Concerts, &amp;c., 4A, Sloane Square, S.W.

## MISS FRASER BRUNNER (Soprano).

For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St. or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

## MADAME CARINA CLELLAND (Soprano).

(Of the Royal Albert Hall and Crystal Palace Concerts.)

For Concerts, Oratorio, Grand Opera, and Criticisms, address, 73, Athol Road, Manningham, Bradford, Yorkshire.

## MISS ELEANOR FALKNER (Soprano).

(Of the London, Birmingham, and Manchester Concerts). Snow Hill, Wolverhampton; or 129, Shrewsbury Street, Brooks Bar, Manchester.

## MRS. S. FORD (Soprano).

## MR. S. FORD (Tenor).

For Oratorios, Concerts, &amp;c., address, Merrivale Villa, Penn Fields, Wolverhampton.

## MISS FUSSELLE (Soprano).

Pupil of Madame Sainton-Dolby, and late her Assistant Professor; also Licentiate (Artist) of the Royal Academy of Music.

For Concerts, Oratorios, &amp;c., address, 37, Harrington Square, N.W.

## MISS BESSIE HOLT, R.A.M. (Soprano).

(Of the London, Manchester, and Newcastle Concerts). 128, Shelton Terrace, Lower Broughton Road, Manchester.

## MISS MINNIE JONES (Soprano), R.A.M.

(Honour Certificate for Singing).

For Oratorios, Concerts, &amp;c., address, 238, Brixton Road, S.W.

## MISS FLORENCE MAJOR (Soprano).

(Pupil of Mr. W. H. Cummings, to whom reference is permitted). For Oratorios, Concerts, &amp;c., address, 10, Edingham Road, Lee, S.E.

## MRS. MASON (Soprano).

Oratorios, &amp;c., Coundon Street, Coventry.

## MISS EMILY PAGET (Soprano).

(Medalist for Singing, R.A.M.)

For Concerts, &amp;c., address, 19, Lloyd Square, London.

## MISS FANNIE SELLERS (Soprano).

(Of the Manchester, Newcastle, and Belfast Concerts).

For Concerts, Oratorios, &c., address, Crag Cottage, Knaresbro'.  
MISS ALFRED J. SUTTON (Soprano).

Is open to engagements for Concerts and Oratorios.

54, Duchess Road, Edgbaston, Birmingham.

## MISS LILY MARSHALL-WARD (Soprano).

## MISS NELLIE MARSHALL-WARD (Mezzo-Sop.)

## MISS JESSIE MARSHALL-WARD (Contralto).

Address, 80, Addison Street, Nottingham.

## MISS KATHERINE JAMES (Mezzo-Soprano).

(Medalist for Singing, R.A.M., 1884.)

For Oratorios, Classical and Ballad Concerts, &amp;c., address, 27, Wynne Road, Brixton, S.W.

## MISS ADA SOUTH, R.A.M.

Medalist. Mezzo-Soprano or Soprano. For Oratorios, Ballad, and Operatic Concerts, address, Oakwood, Brondesbury Park, N.W.

## MISS ALICE BERTENSHAW (Contralto).

For Oratorios, Concerts, &amp;c., 281, Fairfield Rd., Droylsden, Manchester.

## MISS LOUISA BOWMONT (Contralto).

(Principal of St. Peter's, Manchester).

For Oratorios, Concerts, &amp;c., address, 51, Mercer Street, Hulme, Manchester.

## MISS ISABEL CHATTERTON (Contralto).

Orchestral, Oratorios, Ballad Concerts, 94, John Street, Thornhill Square, Barnsby, N.

## MISS DEWS (Contralto).

Francis Street, Wolverhampton; or 129, Shrewsbury Street, Brooks Bar, Manchester.

## MADAME ROSE HUDSON (Contralto).

For Concerts and Entertainments, address, 9, Margery Park Road, Upton, E.

## MISS LIZZIE LAYTON (Contralto).

(Pupil of Mr. Winn.)

For Concerts, &amp;c., address, 39, Loftus Road Shepherd's Bush, W.

## MADAME TALBOT LEGG (Contralto).

For Concerts, &amp;c., 94, Lenthall Road, Dalston.

## MISS MARGARET LEYLAND (Contralto).

For Oratorios, Concerts, &amp;c., address, 51, Plymouth Grove, Manchester. Opinions of the Press on application.

## MISS PATTIE MICHIE, L.A.M. (Contralto).

(Pupil of Signor Schira.)

For Concerts, Oratorios, &amp;c., 68, Park Walk, Fulham Road, S.W.

## MISS KATE MILNER (Contralto).

(Of the Guildhall School of Music.)

For Concerts, Oratorios, Lessons, &amp;c., 77, Macfarlane Road, Shepherd's Bush, W.

## MISS CONSTANCE POOCK (Contralto).

(Of the Derby, Hull, Norwich, Cambridge, and Midland Counties Concerts.) R.A.M. Honours Certificate.

For Oratorios, Ballad Concerts, Organ Recitals, &amp;c., address, Green Hill, Derby; or 8, Buckingham Palace Road, S.W.

"Miss Poock efficiently undertook the *Messiah* Contralto solos, her best efforts being in 'He shall feed His flock,' and 'He was despised.'" *Drill Hall, Derby, 1884.*

## MR. VERNEY BINNS (Tenor).

Address, 65, King Cross Street, Halifax.

## MR. SINCLAIR DUNN (Scottish Tenor).

For Oratorios, Concerts, and his English, Irish, and Scottish Entertainments, address, 26, Southam Street, Westbourne Park, W.

## MR. W. NICHOLL (Tenor).

For Concerts and Oratorios, address, 28, Belsize Road, N.W.

## MR. BURNITT SEDGWICK (Tenor).

The Cathedral Church, Lincoln. Address, Ivy House, Bank Street.

## MR. JOHN JAS. SIMPSON (Solo Tenor).

Ripon Cathedral.

For Oratorios, Concerts, address, The Cathedral.

## MR. EDWARD SLACK (Tenor)

(Of the St. James's Hall, London, Derby and Midland County Concerts).

For Oratorios and Ballad Concerts, 37, Cobden Road, Chesterfield.

"Mr. E. Slack sang with good taste and much artistic effect."—*Sheffield Daily Telegraph.*

## MR. JOHN HENRY (Baritone).

For Oratorios, Ballad Concerts, At Homes, &amp;c. Also gives Lessons in Singing. Address, 12, Edward Street, Hampstead Road, N.W.

## MR. W. H. MONTGOMERY

(Baritone).

For Oratorio, Cantata, Operatic, or Ballad Concerts, address, No. 17, Alfred Place, Bedford Square, W.C.

## MR. MUSGROVE TUFNAIL, R.A.M. (Baritone).

(Evill Prize Holder.—Bronze, Silver, and Parepa-Rosa Gold Medalist).

For Oratorios, Ballad Concerts, &amp;c. The Poplars, Dartford.

## MR. GEORGE HARRISS (Bass)

(Of the Birmingham Town Hall and Midland Counties Concerts).

For Oratorios, Concerts, and Concert Party.

Address, 194, Deritend, Birmingham.

## MR. SEYMOUR KELLY (Bass).

For Oratorios, Concerts, &amp;c., address, The Cathedral, Chichester.

## MR. FRANK MAY (Bass).

(Evill Prize Holder and Medalist of Royal Academy of Music.)

And the London Oratorio and Ballad Union under his direction.

For Oratorios, Concerts, &amp;c., address, 14, Hanover Street, W.

## MR. A. McCALL (Bass).

14, Vyner Street, York.

## MR. HENRY POPE (Bass).

27, Bishop's Road, W.

## MR. HENRY PRENTON (Bass).

For Oratorio, Classical or Ballad Concerts, Dinners, &amp;c., 39, Graham Road, Dalston, N.E.

## MR. RICKARD (Basso).

For Oratorios, Recitals, and Concerts, address, Halifax, Yorks.

## MR. JAMES B. SMITH (Bass).

(Of the Edinburgh and Newcastle Concerts).

Address, 3, St. Mary's Terrace, New Road, or The Cathedral, Peterborough.

## MR. WALLIS A. WALLIS (Bass).

For Concerts, Oratorios, &amp;c., address, 35, Fenton Street, Leeds.

## MISS LILLEY (Solo Pianist and Accompanist).

For Chamber Concerts, &amp;c., address, 1, Bar Gate, Newark.

## MISS MARGARET COCKBURN (Soprano) begs

to announce her change of ADDRESS. All future communications to be directed to 37, St. Maur Road, Fulham, S.W.

## MISS EVA D. FARBSTAIN (Soprano), Pupil of

Signor Ardit, Conductor of Her Majesty's Opera, is booking

engagements for coming season. For terms and vacant dates, address,

20, Story Street, Hull, or N. Vert, 52, New Bond Street, W.

**MISS GINA FITZGERALD** (Soprano) begs to announce her return from Milan, after an absence of nearly two years, studying under Signor Blasco and Signor Ronconi. Miss Fitzgerald has also had the honour of singing before the Signora Lucca, who expressed herself much pleased with her voice. All letters respecting engagements, &c., addressed, 37, Blomfield Road, Maida Vale, W.

**MISS MARIE GANE** (Soprano), cert. R.A.M.—Colston Hall.—“Miss Gane’s graceful, fluent, and expressive vocalisation charmed her hearers. The Solo of the evening . . . Bristol Mercury.” 48, Stanford Road, Kensington, W., and Montpellier, Bristol.

**MISS JULIA JONES** (Soprano Vocalist) begs that all communications respecting engagements for Oratorios, Concerts, &c., be addressed, 214, Bridge Road, Battersea, S.W.

**MADAME LAURA SMART** (Soprano) requests that all communications respecting Oratorio, Operatic or Ballad Concerts, be addressed, 50, Church Street, Liverpool.

**MISS MARY BELVAL** (Contralto) has removed from 7, Cavendish Place, W., to “Donwicks,” The Downs, Wimbledon.

**MISS SELINA HALL** (Contralto), Pupil of Henry Parker, Esq., is prepared to accept ENGAGEMENTS for Oratorio, Ballad Concerts, &c. For testimonials, Press notices, or terms, please address, 149, Marylebone Road, N.W.

**MR. GEORGE BANKS** (Tenor, Glasgow City Hall, Edinburgh Choral Union, and Newcastle-on-Tyne Town Hall Concerts). Engaged: February 25, Hereford (Ballads); 28, Glasgow (Farmer’s “Cinderella”); March 11, Hereford (Ballads); 16, Swansea (“Redemption”). Press opinions forwarded on application. Address, Cathedral, Hereford.

**MR. E. DUNKERTON** (Tenor), of Lincoln Cathedral. Engaged: January 2, Broughton (Miscellaneous); 6, Leeds (“Daughter of Jairus”); 8, Downham (“Rose Maiden”); 21, Walsham (“Stabat Mater”); 22, Nottingham (Ballads); 26, Hull (Miscellaneous); 27, Lincoln (“St. Paul”); 29, Wainfleet (Ballads); February 3, Wragley (Miscellaneous); 7, Lincoln (Ballads); 13, Ayr (“Creation”); 25, Spalding (“Hymn of Praise”); 27, Lincoln (Classical); March 2, Nottingham (Ballads); 9, Crewe (“Creation”); 12, Norwich (“Holy City,” Bunnett’s 130th Psalm); 16, Ilkeston (Selections); 20, Darlington (“St. Paul”); 24, Nottingham (Miscellaneous); April 15, Hereford (“Creation”); May 4, Peterboro’ Musical Festival (“Hymn of Praise,” “Last Judgment.” Other engagements pending. Address, Cathedral, Lincoln.

**MR. JOHN M. HAYDEN**, Principal Tenor, Salisbury Cathedral, and of the London, Birmingham, and Bristol Concerts. For vacant dates, &c., address, 20, New Street, Salisbury.

**MR. ALFRED KENNINGHAM** will sing Ballads in the City; Haydn’s “Creation,” Sheffield; Haydn’s “Creation,” Margate; Handel’s “Messiah,” Tunbridge Wells; “Acis and Galatea” and Bennett’s “May Queen,” South London; Dr. Stainer’s “Daughter of Jairus,” Holloway; Barnett’s “Ancient Mariner,” &c., Blackheath; Ballads, St. James’s Hall; Bach’s “St. John” Passion, Marylebone Church (twice); “St. Matthew” Passion, at St. Paul’s Cathedral; “Messiah,” at Kingston; Gade’s “Crusaders” and Handel Selection, Plymouth; Mendelssohn’s “Elijah,” Hull; Handel’s “Joshua,” Lewes, &c. For vacant dates, address “Grove-dale,” Parson’s Green, S.W.

**MR. PERCY PALMER** (Tenor) requests that all Communications may be addressed to him at his residence, 7, Peterboro’ Villas, Fulham, S.W.

**MR. ROBERT GRICE** (Baritone). Engaged: January 27, Newbury (“May Queen” &c.); 10, Abingdon (“Elijah”); 16, Gillingham, Dorset (“Holy City” &c.); 17, Maidenhead (“Daughter of Jairus” &c.); March 10, Banbury (Ballads); 11, Bury, Lancashire (Haydn’s “Seasons”); 21, Newcastle (People’s Concerts); 23, Sunderland (“Redemption”); April 3, Newcastle (Sacred Selections); 4, ditto (Ballads); 8, Durham (Ballads); 9, Newton Abbot, Exeter (“Israel in Egypt” and “Messiah”); 16, South Shields (“Erl-King’s Daughter,” &c.) Others pending. For terms and vacant dates, address, Principal Bass, New College, Oxford.

**W. J. INESON** (Baritone), for Oratorios, Con- certs, &c. Engaged: January 27, Ledbury (“Elijah”); February 2, Hereford (Ballads); 10, Witney (Ballads); 12, Hereford, (Ballads); 16, Stretton (Ballads); 25, Hereford (Ballads); March 16, Swansea (“Redemption”); April 16, Ludlow (Haydn’s Third Mass). For terms, address, The Cathedral, Hereford.

**MR. ERNEST A. WILLIAMS** (Bass), of Crystal Palace and London Concerts. For Oratorios, Ballads, &c. Répertoire, Terms, &c., The Professional, 9 and 10, St. Bride’s Avenue, E.C.

**MISS ELLEN ATKINS** begs to announce her REMOVAL from Brixton to 12, Gower Street, Bedford Square, W.C.

**MISS MAUD VERNON** has returned to town, and requests that all communications respecting Concerts, Lessons, &c., be addressed care of Messrs. Rogers and Son, 20, Circus Road, St. John’s Wood.

**MISS F. LOCKWOOD**, Harpist to the Carl Rosa Opera Company. London address, 6, Frederick Place, Gray’s Inn Road, W.C.

**ALBERT PALACE CHOIR**, Battersea Park.—TENORS and ALTOS are WANTED for this Choir, which now numbers 320 voices. Rehearsals will be held in the Town Hall, Westminster, every Tuesday in March, except the 17th. ALFRED J. CALDICOTT, Conductor.  
57, Nevern Square, Earl’s Court.

**LIVERPOOL CONCERT AGENCY.—MR. JOHN ROSS**, Musical Director Alexandra Theatre, and Choirmaster St. Francis Xavier’s, is prepared to send out a first-class CONCERT PARTY, Soprano, Contralto, Tenor, Baritone, and Bass, for Oratorios or Ballad Concerts. Solo Instrumentalists, Violin, Flute, Cello and Piano. Terms and press opinions on application to John Ross, Director of the School of Music, 72, Bedford Street, Liverpool.

**THE MISSES PORTER’S CONCERT PARTY.Ada, Vocalist, Free Scholar, N.T.S.M.; Gertie, Violinist (Pupil of Mr. Carrodus); Amy, Cellist; and Nellie, Flautist and Piccolloist. Solos (Vocal and Instrumental) Trios, Quartets. May be engaged together or separately. Terms, &c., 17, Formosa Street, Maida Hill.**

**MUSIC SCHOOL.—CHURCH OF ENGLAND HIGH SCHOOL for GIRLS** (Limited), 6, Upper Baker Street, Regent’s Park.—Head Music Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the school pay an entrance fee of one guinea. The fees payable in advance. The Easter Term began January 19. Pupils wishing to join Violin Class to send in their names to Miss Macrone. Scholarships will be awarded by Sir George Macfarren in May, 1885, as usual.

F. J. HOLLAND, Chairman.

**MUSICAL INTERNATIONAL COLLEGE.—**President, E. J. HOPKINS, Mus. Doc. Principal, EDWIN M. LOTT.

Next Local Theoretical Examination throughout the Kingdom, June 3, 1885.

Next Practical Examination for London, May 4 and following days. For further particulars, presentation of Medals, &c., apply to the Local Secretaries of the various centres, or to Heddy Carns, Hon. Sec. Musical International College, 270, Cornwall Road, Notting Hill, W. Number of Local Centres already established, 229.

**DR. ALLISON** instructed by Post Candidates who have passed RECENT EXAMINATIONS for MUS. DOC., OXON., & T.C.D., MUS. BAC., CANTAB., December, 1884; MUS. BAC., T.C.D., 1884; MUS. BAC., OXON., Cambridge 1st Mus. Bac. (1st Class), 1884; L.R.A.M. (1885), Local R.A.M. “With Honours,” 1884. Pupils of Dr. ALLISON won a GOLD MEDAL for Pianoforte playing, and THE GOLD MEDAL for HARMONY, Counterpoint, and Plan or Design at the Manchester Gold Medal Musical Competitions in January, 1885, and Dr. Allison taught many who passed S.P.M., F.C.O., A.C.O. (1885), L.T.C.L., A.T.C.L. (1885), and other Musical Examinations, at which many more than 100 of Dr. Allison’s pupils have passed. Theory of Music, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal Instruction in Singing, Organ, and Pianoforte. CAMBRIDGE HOUSE, 63, NELSON STREET, MANCHESTER.

**DR. CORBETT** gives LESSONS through post in Harmony, Counterpoint, Instrumentation, Form, &c. Upwards of 90 Pupils have passed Examinations, including Mus. Bac., L.R.A.M., F.C.O., and L.Mus. T.C.L. Address, College of Music, Shrewsbury.

**MR. W. H. TUTT**, Mus. Bac., Cantab., L.R.A.M. in Composition, teaches Harmony, Counterpoint, Acoustics, &c., by Correspondence. Ashburne, Derbyshire.

**MR. C. FRANCIS LLOYD**, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by post. Address, Market Place, South Shields.

**DR. CROW**, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

**DR. CROW**, Organist of Ripon Cathedral, requires an ARTICLED PUPIL.

**DR. TAYLOR** prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

**PIANO, HARMONY.—A Lady** (silver medalist and certificated), pupil of Sir J. Benedict, gives LESSONS personally, or by post. Schools attended, London or suburbs. Prepares for examinations. Address, A. Mus., 15, Dover Street, Piccadilly, London.

**HARMONY and COUNTERPOINT.—Mrs. CHARLES TREW**, Associate and Gold Medalist London Academy of Music (Pupil of Mr. John Francis Barnett for Composition), gives LESSONS by Correspondence. Students prepared for examinations. MSS. revised. Address, 22, Stonor Road, West Kensington, London.

**HARMONY and COUNTERPOINT.—LESSONS** given, by Correspondence or by Visits, by a Young Gentleman, Student and Silver Medalist at the London Academy of Music, and pupil of Mr. John Francis Barnett for Composition. Terms extremely moderate. Address, H. C., 59, Freegrove Road, Holloway.

**MR. ALBERT E. BISHOP** is open to receive one or two PUPILS in ORGAN-PLAYING or HARMONY. Apply, by letter, to St. Mary Abchurch, Abchurch Lane, City, E.C.

## TRINITY COLLEGE, LONDON.

PRESIDENT: THE EARL OF ABERDEEN.

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**THE MUSICAL TIMES**  
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MARCH 1, 1885.

**OBSERVATIONS ON MUSIC IN AMERICA**

By JOSEPH BENNETT.

A RESIDENCE of several months in the United States—during which time I traversed the country from Illinois to Texas, and from New York to San Francisco—enabled me to take note of the condition of music among our cousins. In giving my impressions upon this subject, I hope to be perfectly frank and straightforward—always, that is to say, mentioning circumstances which may have limited the scope of my observation, or tended to prevent it from being other than superficial. Some such conditions are inevitable where the observer cannot stay long in one place, or is brought into contact with but a section of society. It must be said, however, that the courtesy and kindness of my American friends gave me unwonted facilities for learning whatever I desired to know. About the gracefulness and thoroughness of their hospitality I could say much. In every city lying across the track of my wanderings I was made to feel at home by musical professors and amateurs of whose existence even, in many cases, I had no previous knowledge. Let me thank them heartily through the convenient columns of a journal read by them all. But gratefulness stands somewhat in the way of my present task, since, as regards music in America, I cannot "prophesy smooth things" from beginning to end of the story. Indeed, I may have to utter words that sound hard and harsh. My American friends, however, will not suspect me of setting down aught in malice, or credit me with exaggerating and suppressing fact. I know the national susceptibility about the opinions of foreigners, and especially of Englishmen. Nothing more keenly exercises an American's mind than an unfavourable remark from a "cousin" regarding anything that is his. He lives so constantly amid evidences of extraordinary achievement and still more astonishing possibilities that unfavourable criticism comes upon him with a shock which, for a time, is staggering. I will give a case in point. In an "express" train between New Orleans and New York I had as fellow passenger and gossip a New England manufacturer. At first we got on very well together, but, in a moment of disgust at travelling that barely exceeded twenty miles an hour, I remarked, "This is called an express train!" My friend guessed it was. I continued, "In England we should term it a bad third-class." Alas for my rashness! I had pained the New Englander, and, till we arrived in the Empire City, he continued at intervals to asseverate that if America chose she could build better railways, better engines, and travel faster than was possible in the worn-out old country. At odd moments I saw his eyes fixed upon me in astonishment mingled with grieved expostulation. No doubt he was really hurt, and, as we shook hands in New Jersey "Depôt," his parting words were: "Well, if we don't travel as fast as some people, I guess we get safely to the end of the journey." Susceptibility so alert as this must be taken into consideration by critics of America who would not give needless offence. I will try to keep it in view.

It may not be amiss, before entering the region of fact, to dwell for a while in that of speculation. I will ask my reader to consider with me the condition in which we should expect to find American music,

having regard to all the circumstances of the case. Doing this, we must first determine the circumstances. The people of the United States are mainly Anglo-Saxon and Celtic, the first-named family predominating. Different observers may take different views as to the import of this fact. There are some who contend that the Anglo-Saxons are musical by nature. Others protest that they are nothing of the kind, beyond the power of finding pleasure in sweet sounds. Taking up neither side here, I am satisfied to indicate the unassailable truth that Anglo-Saxons, in the field of musical achievement, are behind the other leading races of the world—inferior, that is to say, to the Teutons, the Latins, and the Slavs. If the reader agree with me in this, as I think he must, we have one piece of firm ground to stand upon. The deduction is, of course, unfavourable to music in America. Ethnologists tell us that the influence of *habitat* is so great upon man as to effect a marked change in his physical aspect under certain conditions; but there is no reason to believe that a corresponding mental and emotional transformation goes on. The Anglo-Saxon of America is essentially the Anglo-Saxon of Europe, differing only as to the measure in which the chief characteristics of the race are more accentuated in the first than in the second. We have no right, therefore, to look among our transatlantic relatives for any larger development of musical taste and practice than that which exists among ourselves. Let us proceed a step farther, and ask whether, under the actual conditions, we are entitled to look for an equal development.

*Inter arma silent leges.* Similarly, when the energies of a people are consecrated to the acquisition of what may be called material resources, art is of necessity, and to a great extent, neglected. In THE MUSICAL TIMES for June of last year I had an opportunity of dwelling upon this thesis, with special reference to our own country. It is, I know, gross egotism for a man to quote himself, but perhaps I may be allowed, as a matter of convenience, to make one short extract. Touching upon the development of music in England during the Elizabethan age and its subsequent decline, I said:

"The extreme virulence of Puritanism had scarcely abated when a new influence began to work against music. Over the whole country came the rage of empire, and that passion for wealth whence has sprung our enormous commercial development, with all its attendant circumstances, as, for example, the conquest of India. There was no time in those days for cultivating the gentler arts, and such knowledge as the people had gained of them in quieter years died out. We were filibustering over the globe; subduing Asiatics with fire and sword, and warring with every power that owned a colony, till the prize fell to the dauntless valour of an imperial race. In short, we were busy empire-making—a very absorbing pursuit. We went on, in a large national way, 'adding house to house and land to land,' till, as it seemed, the man who did not help the process by going into 'business' or using a sword was a poor creature fit only to be looked down upon."

*Mulatis mutandis*, these words apply to America not less closely than to England. For what has been the story of America since the British flag was hauled down to make way for the star-spangled banner? It has been a story of conquest over nature in the sense of the command, "replenish the earth and subdue it." We have had before our eyes—and the spectacle, to a very great extent, is still there—the process of building up a national home. Ground has been cleared; foundations have been laid; walls erected, and beams fixed in their places. To the finishing touches—to the operations of adornment

and furnishing—our cousins have not yet come. They will tell us this with proud and natural complacency, and they will own that the time to settle down, with some sort of leisure for the graces of a completed residence, is still in the future. The United States, in point of fact, contain no leisured class such as we know in England. By leisured I do not mean lazy. Leisured men in England are amongst our most active and hardest-working citizens, though their exertions do not always take a form profitable to the community. All Americans, on the other hand, labour in some sort of business, tending to their own enrichment, if not involving, as often it does not, any form of production by which the wealth of the nation generally is increased. In the present circumstances of America this universal devotion to materialism in a gross form is a natural and may even be an advantageous circumstance. It hastens on, at any rate, the earlier and rougher processes through which every national fabric has to pass. But it involves serious drawbacks; among them the setting up of wealth as the determining element of social standing and influence. Here, to avoid the possibility of misconception, let me observe that I speak very generally, and with due recognition of much that is exceptional. The larger cities of the United States, Boston unquestionably being at their head, contain a section of society as refined, as cultured, and as free from the influence of low standards of social merit as any to be found in the countries of Europe. Of this, it is true, the average visitor sees little; the exclusiveness of the circle is proportioned to the danger of its being broken in upon and debased. Leaving out of question the true American aristocracy of culture, we have a nation in which the rich man, *qua* rich man, is the social king, and where his doings and sayings are recorded with the faithful minuteness of a Court Circular. Should any question be raised on this point I would refer the doubter to omnipresent evidence afforded by the American passion for outward display. Wealth, to produce its effect of homage to the possessor, must be shown, and no country in the world more ostentatiously exhibits its outward and visible signs.

To argue, from all the circumstances just stated, that art, as a living power, cannot co-exist with them, seems to me easy enough. Of course, in America, as among ourselves, there is much patronage of art. Pictures and statuary find a ready market, and musical performances are largely attended. But the productions of the easel and the chisel can be turned into mere proof of buying power, and attendance upon performances, as we English well know, may result from no higher motive than a desire to discharge certain social duties, or do that which is fashionable and right. The question whether music is or is not a living power must be decided not by patronage but by individual devotion, by evidence that musical culture is universal and successful, and by the fact that the nation is musically sufficient unto itself. How can we look for these proofs to a young community engaged in developing the resources of a new land, and chiefly worshipping, after the most natural manner in the world, evidence of success in that great work. So to do would be to ignore all experience and the teaching of history. I am pointing out all this not by way of reproach—far from it—but as features connected with a stage in the natural growth of a nation—of an Anglo-Saxon nation more especially; and the conclusion pointed to is that we are not entitled to look for other than elementary musical development within the still young and growing Republic.

Let us advance a step further with our speculation. America being insufficient unto herself in musical

things, yet, for various reasons, a patron of music, we expect to find that the practice of the art has fallen into the hands of foreigners, as was, at one time, greatly our own case, and, to some extent, is still. We cannot be at a loss in deciding upon the nation most likely to occupy so promising a field. Beyond doubt it must be the nation which stands above all others in respect of musical achievement and culture; which is constantly pouring from an overcrowded and impoverished home-market a stream of more or less qualified professors anxiously searching for a spot on which to settle, and whose musical sons and daughters carry with them a *prestige* far more valuable than any personal recommendation. That Germany may not possess America entirely to herself is likely enough, since France and Italy—to a small extent even England—must be reckoned with. But these nationalities we should expect to find outnumbered by Teutonic fecundity and outpaced by Teutonic perseverance. At any rate, German music, German practice of music, and German ideas concerning it must, in the nature of the case, surpass all others; the more easily because backed up by a numerous, influential, and increasing German element in the population.

Assuming that the conclusions just arrived at be correct, grave reflections arise out of them. We see, for example, a young nation at its most impressionable age passing, as regards music, into the hands of aliens, who are shaping its tastes by a foreign model rather than in accordance with natural instinct and promptings. Some may reply to this: "Looking at the condition of the art in England, an old and fully developed Anglo-Saxon nation, we see no evidence, as a racial characteristic, of distinctive musical instinct and promptings." I grant that the superficial observer would find an answer to the objection somewhat difficult. Looking deeper and closer the reply is indeed easy. Till the entire national energies of England were absorbed, as those of America now are, by the work of building up an empire, we were amongst the most musical of European peoples. In compositions of the Church and madrigal schools—there were hardly any other—we held our own with the best, and maintained our position till Puritanism on the one hand, and the lust of conquest and wealth on the other did their deadly work. Then, as everybody knows, the alien came in to provide music for a people engrossed with material cares and not disposed to furnish it for themselves. We have since been to a large extent Germanised, anticipating, under almost parallel circumstances, the experience through which America is passing. Now a race can no more change its nature than an Ethiopian can alter the colour of his skin. Instincts may be held down, but no force can eradicate them, and the British capacity for music, which shone so luminously three centuries ago, still exists, waiting for the redemption that seems, indeed, close at hand. Its renewed development must, in the nature of things, resuscitate whatever was distinctive in the national musical utterance and give us once more our own dialect. As with Anglo-Saxons in the old home, so, other things being equal, with those who have gone across the sea. I may be told that there is only one real musical utterance, and that all talk about national dialects is mischievous nonsense. As respectfully as possible, under the circumstances, I beg to reply that men who would speak like this must be purblind. Every nation in the world that can be called musical in a particular sense has its own dialect. The music of Italy cannot be confounded with that of Germany, nor that of Germany with the music of France, while in character and mode of expression the various

members of the great Slavonian family differ from all. This is well. We want no pre-Babel uniformity in the musical world, where "one language and one speech" would be a misfortune. The question is whether every nationality possesses the power to develop a distinctive musical utterance, having to a greater or less extent its own inflections. Arguing from the known to the unknown, there is reason for believing that, under favourable circumstances, it can. In some measure even England has done so. The works of our old church composers bear an unmistakable stamp of origin—it is significant to observe that English church music occupies a conspicuous place in America—while our national and patriotic ballads are things entirely *sui generis*. This may not be much to boast of, but it is enough for the present argument; and I shall assume that in the distant future, when the various elements composing the American people shall have consolidated and the nation shall have had time to develop art, there will be such a thing as American music. Looking forward to this consummation, it cannot be considered a hopeful sign that the field we expect to bear the crop is now occupied by an alien nationality, which is preparing the soil after its own fashion and dropping in its own seed. At present, unquestionably, the Germans are determining the future of American music, as far as that may be done by a foreign people at the distance of time which separates us from the era when it is at all likely that American music will take form.

Our speculation now goes a step further. Having regard to the conditions already set forth, what class of German music should we expect to find "exhibited" in the United States? Clearly not that—I am speaking very generally—which demands a measure of classical training and taste for its appreciation; nor that which appeals to intellectual perception rather than superficial feeling. A young and busy nation, engaged in the rough work of erecting its house and clearing its "lot" has no time for classical culture. The thing does not pay in a material form. It ranks among the resources of unproductiveness, which the healthy instinct of a people having hard work on hand cannot bring itself to tolerate. Nor is the characteristic restlessness of Americans favourable to the condition of mind which finds delight in the more abstract forms of music. Even physical circumstances—if I may indulge a fancy of my own and say so—are against this. Americans live and move and have their being in a stimulative atmosphere. I expect to hear the crackling of electricity every time they pass their fingers through their hair. Normally at high pressure, their relaxation—the word is a misnomer—consists in change from high pressure to a higher. English people are often amused at the lightning speed with which their transatlantic relatives "do" the old countries; rushing here and there as though, like Shakespeare's goblin, they would "put a girdle round the earth in forty minutes." Such activity has become a condition of existence. They would not be themselves under a slow and humdrum routine, and by this circumstance even the amusements of the people are largely determined. Society is a whirl of excitement; a drive is not a sedate English progress, but a rushing through the air behind a fast horse having the blood of a "2½" in his veins; travels for pleasure are genuine globe trottings covering degrees of longitude or latitude by the score, popular elections pass like whirlwinds, exciting passions that seem on the verge of disorder, newspaper reports are spiced till they taste, to a foreigner, something more than "hot i' the mouth"; the sensational novel circulates by the million, and from the stage of

real life to that of the antic is a step from one strong experience to a stronger. Music cannot escape the universal stress. We should expect it to be in demand, but of a sort—something that shall quicken the jaded nerve-centres; send thrills down the spine, fill the ear and brain with stimulating noises, and rouse the imagination with the sensuous or the terrible. In this case the conditions determining the future of American music would certainly not be healthy. Art is not born amid turmoil, or nursed by the light of blue fire. It is the growth of that peace and quiet amid which the inwardness of humanity most easily finds its way outward, and the soul appears in embodied forms.

As regards musical literature, including musical criticism (which is sometimes not literature), we should expect to find it largely in the hands of those by whom music in America is carried on. Assuming this, its character would not be difficult of forecast. We should look to it for earnestness, considerable want of sympathy beyond certain lines, and lack of the wide culture only to be found where sympathies also are wide. To some extent, moreover, we might expect to see in musical literature and journalism a reflex of the mingled shrewdness and humour which the native American brings to the consideration of all the lighter concerns of life. As a critic he would largely lighten the ponderosity of the German, and knowing less, perhaps, would interest his readers more. He would not lose himself in reflective mazes; would never boast of having studied "physiological psychology," whatever that fearsome term may mean, and would try honestly to see good in all things, because being the special champion of none. How far these conclusions agree with facts, as I observed them, will appear in the proper place.

I should like to point out, in a final paragraph of this preliminary dissertation, how full of interest is the musical state of America, and how big with possibilities. Ethnologically the same interest exists. "Saxon and Norman and Dane are we," sang the Laureate years ago; but the future laureate of the "States" will have to extend the list far beyond three items. The whole civilised world is pouring ingredients into the American furnace. What will come out in the day when the nation takes its mould? Who can tell, save that, in all probability, it will be something rich and strange? So from this new amalgam of humanity may arise forms of art such as the world has never yet looked upon. Let the issue be as it may, we are watching the early creative processes, and they should be to us of deep and abiding interest; the more because in them our own race is chiefly concerned.

(To be continued.)

#### SPITTA'S BACH.\*

THE thoughts of musicians throughout the world are at the present time directed towards the two mighty workers in the art who may with equal fitness be termed the last of the early masters and the first of the glorious race of modern tone-poets. We cannot recall two names of eminence in any other art who occupy a position analogous to that of Handel and Bach in the history of music. They stand like twin giant mountains dividing the regions of the past from the present, and partaking in about equal proportions of the characteristics of each. Speaking at the Musical Association a few weeks ago Sir George Macfarren said that there seemed something almost

providential in the contemporaneous appearance of two such men, born within a few days of each other, directed into widely differing channels of labour, and destined never to meet; yet each exercising a colossal power in the field of art, neither being complete in himself, but each the complement of the other. At one period it seemed that the labours of Bach had been in vain, so far as posterity was concerned. But time, the last judge of appeal in such matters, has restored the balance and given him as lofty a pedestal in the temple of fame as his great Anglo-Saxon brother. And now, as we said at the outset, music lovers in all countries are bestirring themselves to celebrate in the fittest manner the 200th anniversary of the birth of both these revered masters. How the occasion is to be marked as regards public performances is a matter with which we have no concern in this place. But there are other ways of rendering honour to musical genius, and it will be generally agreed that the completion of the English translation of Spitta's splendid work on John Sebastian Bach, within a few weeks of the bi-centenary festival, is at least a singularly happy coincidence. Henceforth English musicians will not be able to plead any excuse for ignorance of even the smallest detail concerning Bach as a man and a composer. The encyclopædic nature of Herr Spitta's work has already been pointed out. He has thoroughly exhausted his subject, and though other essays, either biographical or critical, will doubtless appear from time to time, it is extremely unlikely that their authors will be able to tell us anything fresh concerning Bach himself or the musical history of his time.

At the end of the second volume of the English version, Bach was left firmly established at Leipzig. A general impression prevails that his life there was perfectly tranquil, and undisturbed by difficulties with those with whom he was associated in the Thomasschule. This was far from being the case, and the account Spitta gives of certain disputes is interesting as affording an insight into the character of the man. In our notice of the second volume we mentioned the unpleasantness which arose from Bach's neglect of his teaching work. Things improved under the new rector, Johann Matthias Gesner, between whom and Bach a warm friendship existed. But, unfortunately, in 1734, Gesner received an appointment at the University of Göttingen, and his successor, Johann August Ernesti, proved a less agreeable superior officer. At first all went well, and Ernesti stood godfather to two of Bach's sons. Unpleasantness arose out of trifling matters connected with the discipline of the school, and Bach, with the sturdy obstinacy which seems to have been a marked trait of his disposition, absolutely refused to give way in matters affecting the dignity of his office. At last he appealed to the Court, who for a while did not take any notice of the application, and then declared both parties to be in the wrong. This did not satisfy the Cantor, who next appealed to the Consistory, a higher authority, and finally to the king, who at once called upon the Consistory to settle the matter, which they did in a manner favourable to Bach. Spitta relates these petty squabbles with minute details, and attaches importance to them as they led Bach to accept outside appointments. This gives occasion for an interesting account of the growth of public musical performances outside the church—in other words, the establishment of the Concert. By connecting himself with various musical societies which sprang up about the time, his fame rapidly grew. "His illustrious position was firmly rooted in the mind of the inhabitants, and nothing could now shake it. He was the glory of their

\* "Johann Sebastian Bach: his work and influence on the music of Germany, 1685-1750." By Philipp Spitta. Translated from the German by Clara Bell and J. A. Fuller-Maitland. In three volumes. Novello, Ewer and Co.



city; no musician of repute ever visited it without paying his respects to Bach. Pupils streamed to and fro, and to be received by him was a coveted honour." Alas, that even before his death this brilliancy began to wane. "Though still admired, he had ceased to be understood or loved." It is very difficult at the present day to understand why a musician with such unparalleled gifts should not have obtained increasing recognition as time wore on. Spitta compares his experience with that of Beethoven, whose star faded before the popular Rossini. But no Rossini challenged the supremacy of Bach in Leipzig. On the contrary, the history of music in North Germany for many years after his death is absolutely barren as regards the appearance of any composers of genius. Nor did the general forgetfulness of himself and his works arise from any fundamental changes of taste in musical circles. It was still in the severer forms of the art that activity chiefly manifested itself, and we know how Mozart was struck with the contrast between sober Berlin and his own gay and tune-loving Vienna. In this regard, Bach occupies a unique place in the art. Records are to hand of composers enjoying the sunshine of popular favour during their lives only to be utterly contemned and forgotten by posterity. Others, again, have been in advance of their age and have died broken-hearted, leaving their works to receive justice at the hands of a younger generation. Bach did not belong to either of these classes. Considering the sphere in which he moved, his genius received a fair amount of homage during his life; but then its lustre faded almost from sight, and has since revived in a manner that must satisfy those who conscientiously believe in the principles of eternal justice. There is no further occasion to organise a crusade in his favour. He now speaks in irresistible tones to all who have any feeling for music; and if we need tangible proof of the power he wields, it may be found in the splendid edition of his works now being issued by the German Bach-Gesellschaft, and in the monumental literary labours of Herr Spitta.

At the same time, it is impossible to read without a feeling of irritation, mingled with sorrow, of the indifference and speedy forgetfulness of his fellow citizens concerning one who had done more for German music than the whole of his predecessors. After his death a few "In Memoriam" performances were given, but so little respect had the Leipzig Town Council for the memory of this illustrious genius that ten days after his departure it was remarked at a meeting that "the school needed a Cantor and not a Capellmeister," and that "Herr Bach had been a great musician, but not a schoolmaster." It was quite in accordance with this failure to recognise Bach's worth that his widow was suffered to feel the pangs of absolute want. Here we cannot do better than quote Spitta's words:—

"Anna Magdalena, left with three daughters, fell into poverty. In 1752 she was receiving moneys from the town, as she was in need, and had offered some musical relics for sale. Whether the sons could not or would not help is not known, but it is certain that her circumstances became narrower, till at last she lived on public benevolence. She died February 27, 1760, as an 'almswoman,' in a house in the Hainstrasse. Her coffin was followed to the grave by a quarter of the school, as was usual with quite poor folks, and the place of her burial is unknown. The town left the widow of one of its greatest sons—herself, too, an artist—to perish thus. . . . Having followed the course of a great man's life to a close, we will not dwell on the melancholy picture of the

ruin of all that he had constructed and the disposal of all he had held together. What under such circumstances is lost is undoubtedly the least precious portion of what he has created. It is true that Bach's creative spirit worked less actively and fruitfully in the succeeding generation than has often been the case with a great genius. And it is especially in Bach's sons that we may mark the decay of that power which had culminated after several centuries of growth, and which utterly disappeared in their posterity. But in truth, for nearly a century, the whole German nation has entered into that inheritance; it has recovered its connection with Bach, and, through him, with the almost forgotten centuries of its own musical history. The works of his creation—the highest outcome of an essentially national art, whose origin lies in the period of the Reformation—are like a precious seed which bursts the soil at last to be garnered in perennial sheaves. Henceforth it will not be possible that Bach should be forgotten so long as the German people exist. His resurrection, in the works of a later generation of artists, has already begun; but we who are not of the mystic guild have our duty too, each in his degree, to labour that the spirit of the great man may be more widely understood and beloved."

With these fervent words Spitta concludes his great work. Before we pass to the consideration of that portion of the third volume—by far the larger part—which deals with Bach's compositions, we may mention, as an example of the author's characteristic caution, his account of the composer's visit to Frederick the Great, at Potsdam, which previous writers have detailed with infinite gusto, on the authority of the sons, Friedemann and Emanuel. It is suggested that Friedemann may have given the reins to his imagination in his account of the actual reception at the Prussian court, and the oft-quoted details are, therefore, curtly dismissed; while the tangible outcome of the visit, namely, the work known as the "Musikalische Opfer," is discussed at length. One of the most remarkable and valuable sections of the work is the second chapter of the sixth book, which deals with the Masses, and more particularly with the Mass in B minor. As musicians are aware, the other four Masses, at any rate three of them, are for the most part worked up from earlier cantatas, and even the Mass in F cannot be compared (as a representative work) with the colossal B minor. This last is sometimes spoken of as a Protestant Mass, and certainly some portions of the communion service were still performed in Latin, in the Lutheran church, in Bach's time. But, to a certain extent, it was the Catholic court of Dresden that the composer had in view in these liturgical settings. The Kyrie and Gloria of the B minor Mass were actually dedicated to the King of Saxony, but there is no proof that they were ever performed in Dresden, nor that the other portions of the work were in like manner presented to the Court. No possible doubt can be thrown upon Bach's sturdy Lutheran feelings merely on account of his manifest desire to win the favour of the reigning sovereign. As we have already seen, he was extremely desirous of obtaining appointments which would render him not wholly dependent upon his somewhat uncomfortable post at the Thomasschule. But though his desire to render himself serviceable to the Court induced him to undertake the composition of a full mass, he wrote the work for performance in the Protestant churches of St. Thomas and St. Nicholas, and Spitta declares that in this mighty creation we discern the power of music to re-unite all the warring elements of religious thought. Only in certain portions he shows himself subject to the con-

ditions of the Protestant Liturgy. He addressed himself to the "one holy and universal Christian Church," meanwhile preserving his personal fidelity to the principles of the Reformation. Musically, the B minor Mass is almost wholly an original work, the adaptations from previous compositions being few and unimportant. The *Gratias Agimus*, *Qui tollis*, *Patrem omnipotentem*, *Crucifixus*, *Osanna*, and *Agnus Dei* are founded upon movements from the church cantatas, but not one of these has been utilised without modification. Some of these emendations exhibit Bach's genius and poetical feeling in the strongest light. Perhaps the most salient instance occurs in the *Crucifixus*, which, as musicians know, is built on a ground bass, a descending minor scale of E, which continues with undeviating monotony until the words "*Passus, et sepultus est*," when it turns upward, and the movement ends with an exquisite cadence in G major. This singularly appropriate cadence is new, while the rest of the section is taken from a cantata chorus, "*Weinen, Klagen, Sorgen*." We should like to quote freely from Spitta's masterly and eloquent analysis of the Mass, but considerations of space preclude us from giving more than a few sentences, as indicative of the general style, and of his insistence on the definite and almost dramatic significance of the music. Speaking of the *Credo*, he says, "Its purport is the presentment of the doctrine of the Trinity. Here it was indispensable that the unity of the Father and the Son should be more strongly insisted on than in the Gloria. The duet '*Et in unum*' does this by the canonic treatment, which is employed for the instruments as well as the voices. But to represent the essential Unity as clearly as possible, Bach treats the parts in canon on the unison at the beginning of the principal subject each time, not using the canon on the fourth below till the second bar; thus both the unity and the separate existence of the two Persons are brought out. The intention is unmistakable, since the musical scheme allows of the canonic imitation on the fourth below from the very beginning." Then of the *Crucifixus* he writes thus:—"Beneath the words of the narrative the inner ear may detect a fervent prayer to Jesus—Who once, through His death redeemed the world—that He will vouchsafe evermore to fulfil the work of redemption in all who seek Him. All is pathetic and piteous, but purified from every trace of egotism. . . . When at last the thematic bass is released from its rigid progression, and the chorus sinks into the deep cool repose of the shadow of the grave, the hearer is left under the sense of a tone-picture by the side of which anything that has ever been written for this portion of the Mass is a pale phantom." This is how the author sums up the colossal work:—"The B minor Mass exhibits in the most absolute manner, and on the grandest scale, the deep and intimate feeling of its creator as a Christian and a member of the Church. The student who desires to enter thoroughly into this chamber of his soul must use the B minor Mass as the key; without this we can only guess at the vital powers which Bach brought to bear on all his sacred compositions. When we hear this Mass performed, under the conditions indispensable to our full comprehension of it, we feel as though the genius of the last two thousand years were soaring above our heads. There is something almost unearthly in the solitary eminence which the B minor Mass occupies in history. Even when every available means have been brought to bear on the investigation of the bases of Bach's views of art, and of the processes of his culture and development; on the elements he assimilated from without, on the inspirations he derived from within, and from his personal circumstances. When, finally, the universal nature of music comes

to our aid in the matter, there still remains a last wonder—the lightning flash of the idea of a Mass of such vast proportions, as of waters that have been long gathering to a head, nay, the actual resurrection of the genius of primitive Christianity, and all concentrated in the mind of this one artist—as inscrutable as the secret of life itself." It would greatly conduce to the appreciation of the Mass if every one of the thousands who will doubtless be present at the Albert Hall, on the 21st inst., when the work is to be performed on a hitherto unequalled scale, would carefully study Herr Spitta's glowing essay on its history and construction.

As a matter of course, the later cantatas are discussed at length, and a chapter is devoted to the composer's treatment of Lutheran chorals, and his utilisation of the ancient Church modes. With regard to the latter, Spitta shows that he held no dogmatic views, but availed himself of them from time to time whenever he wished to produce an archaic effect. In his time our modern major mode had firmly established itself, but, as regards the minor, there was much controversy as to the merits of the Dorian, Phrygian, and the Æolian modes. The author, at the close of his remarks on this point, says, "We see how, in the search after a comprehensive minor key, musical feeling wavered for a long time between the Æolian and the Dorian modes." He might have added that even now musicians are by no means agreed as to what is the true form of the minor scale and its proper signature.

Much space is devoted to the consideration of the instrumental works of the Leipzig period—that is to say, the *Concertos* for clavier, the *Suites Anglaises*, the *Partitas*, the so-called second portion of the *Wohltemperirte Clavier* (the characteristics of which are keenly discussed), the *Art of Fugue*, and the later organ compositions. The essay on the organ chorals is extremely suggestive, and should be read by organists who make Bach's works a special study. Spitta shows that these pieces (Peters' Edition, Books V., VI., and VII.) were the last efforts of the composer for the instrument, and he declares that they possess a religious significance. "The organ choral is, of all the forms employed by Bach, the most subjective, and it is that which he used most freely. His devotion to it was proved a few days before his death. . . . To the end he consecrated the highest powers of his life to a form of which the very essence is the joy of praising and praying to God in the congregation. Bach felt like Augustine, that 'Thou hast created us for Thyself, and our heart is unquiet till it finds repose in Thee.'"

In the translation a certain amount of discretion has been used with regard to the original appendices, some portions which were of no interest to English musical readers being omitted. As a matter of course, a copious index is provided. This was absolutely necessary, for an encyclopædic work of these dimensions is chiefly valuable for purposes of reference, and is not intended to be read through as an ordinary biography.

In conclusion, it is due to the translators to compliment them on the manner in which they have discharged an exceptionally arduous task. To say that they have given an ideal rendering of the original would be beyond the mark. It is quite possible for hypercritical readers to declare that a word here, a sentence there, might have been better selected. But, taken as a whole, the work is masterly, and those who have carried it out have the satisfaction of knowing that they have rendered immense service to English musicians.

## THE BIRTHDAYS OF HANDEL AND BACH

By WILLIAM H. CUMMINGS.

UNTIL recently considerable doubt prevailed as to the precise day and year of Handel's birth. The earliest writers on the subject were Mattheson, who gave the wrong year (1684), and Mainwaring, who named the wrong day and year (February 24, 1684). Again, in translating Mainwaring's book into German, Mattheson adopted both errors; and these have been copied by nearly all subsequent authors.

In Chester's valuable and erudite work, "Westminster Abbey Registers," p. 394, he says, in a note, Handel "was born February 23, 1683-4." I wrote to Colonel Chester on the subject, and received the following reply:—

February 2, 1885.

MY DEAR SIR,—I gave the date of Handel's birth from the usual accounts of him, and as it was corroborated by the statements of his age on his *coffin plate*, I did not think of questioning it. According to the funeral book, which contains copies of the coffin plates, he died in his seventy-sixth year, hence would not have been seventy-six until his next birthday, February 23, 1760, and so born February 23, 1683-4. But no one knows better than myself that even coffin plate inscriptions are not always accurate. I do not think I need trouble you to send me the proofs. I accept your statement without hesitation, and thank you very much for giving me the information. It goes at once into my interleaved copy for future use.—Sincerely yours,

JOSEPH L. CHESTER.

There was but little difficulty in correcting the year, because Handel himself in various places has noted his age; for example, in his autograph score of "Solomon," written in 1748, beneath his signature and the date he added "Ætatis 63"; and at the end of "Susanna," written in 1751, he wrote "Ætatis 66."

The day of birth was more difficult to fix, as the only available evidence on the point was to be found in the Register of Baptisms in the Liebfrauenkirche at Halle, where the following entry is to be found: "1685. Feb. 24. Georg Friederich, son of Herr Georg Handel, Kammerdiener und Amts Chirurgus." As it was the custom of the time to baptise a child the day after birth, it was presumed that Handel's natal day was February 23. I am able to prove the correctness of this assumption by a unique printed document in my possession. It is appended to a funeral oration delivered by J. G. Francke at Halle, January 2, 1731, at the funeral of Handel's mother, under the title "Memoria Defunctæ." Amongst other family matters mention is specially made of "Georg Friederich Handel, born the 23 Febr., Anno 1685." We are, therefore, quite sure in respect of Handel's birthday. Can we be equally certain as to that of his great compeer, John Sebastian Bach?

In Spitta's "Life of Bach," published by Novello, Ewer and Co., on page 181, we read, "Bach was born, in all probability, on March 21, 1685; but the only direct evidence we have is the fact that March 23 was the day of baptism."

Mr. Rockstro, in his "Life of Handel," says, "It was the invariable custom, in Protestant Germany, during the seventeenth century, to baptise all infants on the day following that of their birth."

We have seen that this custom was followed in the case of Handel, born only a month before Bach; unless, therefore, some special reason can be shown for a departure from the ordinary routine, is it not probable that Bach was born on March 22—not March 21?

It is worth noting that the Gregorian Calendar was adopted in Protestant Germany in 1701; therefore, to be absolutely correct as to the birthdays of both Handel and Bach, we must add ten days to their reputed dates to make them coincide with modern reckoning.

## A BACH MYTH

By WILLIAM H. CUMMINGS.

IN Grove's "Dictionary of Music and Musicians," under the name of Johann Sebastian Bach (page 117, Vol. I.) we read the following:—

"The Wohltemperirte Klavier" was published by Kollmann, in London, in 1799, and was soon followed by the firms of Nägeli, at Zürich; Simrock, at Bonn; Künel (now Peters), and Breitkopf and Härtel, in Leipzig." Similar information, under Kollmann's name, is to be found in Mendel's "Musikalisches Conversations-Lexikon" (page 122, Vol. VI.)

If these positive statements were correct, we should be able to claim for England the honour of having been the first to publish and make available for general use that indispensable text-book for musicians, the "Forty-eight Preludes and Fugues," generally known under the title of "The Well Tempered Clavier." The belief that such was really the case has become so general that I have frequently had enquiries from eminent musicians whether I could refer them to a copy of Kollmann's publication, under the above title, but never having seen or heard of one, notwithstanding diligent search, I became sceptical as to the accuracy of the commonly accepted story. My doubt was increased by failing to find any mention of the book in various lists of Kollmann's published works.

Until a recent period this presumptive negative evidence was all I could adduce, but a fortunate late acquisition for my library now enables me to set the matter at rest.

In the "Quarterly Musical Register," published January, 1812, a work edited by Kollmann, there is an interesting article with the heading "Of John Sebastian Bach and his works," from which I extract the following:—

"One circumstance, which operated most surprisingly in favour of all the works of Sebastian Bach, and which ought not to remain unknown, is Mr. Kollmann's announcing, in chapter xi., p. 21, of the said Essay, an analyzed edition of the 'Well Temper'd Clavier,' one of which he inserted as a specimen, for this was immediately noticed in the *Allgemeine Mus. Zeitung*, of Leipzig, Vol. II., No. 1, for October 2, 1799, thus: 'England is not unacquainted with the state of music in Germany. Even those higher departments of German art, in which we ourselves begin to be strangers, are so well known there, that an English organist can have the courage of publishing Sebastian Bach's 'Well Temper'd Clavier, with Explanations'; when but a few years ago an attempt of printing that work was made in vain, at two different places, in that great composer's own country.' This created so great an emulation that the said work, which had never been printed before, appeared in print about a year after, at three different places—viz., at Zürich, Bonn, and Leipzig; and it has since been printed at several other places.

"But as numerous copies of the three first editions were imported in England, it made Mr. Kollmann relinquish his intended edition, and attempt those twelve Analyzed Fugues of his own, which he has lately published. However, Messrs. S. Wesley and Horn are now publishing those Preludes and Fugues, with explanations, in four numbers, three of which are already printed, and will be noticed in our Reviews."

The above important extract satisfactorily establishes two matters which have hitherto been uncer-

\* "An Essay on Practical Musical Composition according to the nature of that Science, and the principles of the greatest musical authors. By Augustus Frederic Christopher Kollmann, London, 1799."

tain, namely, in the first place, Kollmann never published an edition of the "Well Temper'd Clavier"; and, secondly, Wesley and Horn printed their edition in 1811-12.

### PRECOCIOUS TALENT.

THE main thesis of this paper—that precocious talent is a dangerous gift, and so, far from being unduly encouraged and artificially stimulated, should be artificially retarded—is one which in the abstract few persons will be found to controvert. And yet how seldom parents have the good sense to refrain from exhibiting and "exploiting" their prodigies, or from over-cultivating any abnormal intellectual or artistic activity on the part of their children! How few teachers are there conscientious and considerate enough to repress the suicidal enthusiasm with which these highly gifted natures fling themselves into their studies! It is such a welcome rarity amid a host of mediocrities to encounter one such pupil that the master is often unintentionally or intentionally blind to the expenditure of vitality at which progress is made. The annals of music abound in instances of these child *virtuosi*, whose brilliant early promise was either abruptly blighted by jealous fate—as though to exemplify the Pagan proverb "Those whom the gods love die young"—or else remained unfruitful and abortive. Even in the case of those who achieved lasting fame, it is more than probable that the prodigiously rapid development of their genius in early childhood was in part at least the cause of their early decay, a penalty invariably paid when the balance of mental and physical exertion is too rudely disturbed. On the other hand, the world has probably been the gainer in the long run for the obstacles, which in the case of some of the great composers, hampered the free play of their talents at the outset. And, further, the widest and most comprehensive genius is not unfrequently that which ripens most slowly, and which has escaped the notice of relations and teachers in the early stages of its development. An examination of the careers of the really great men of the world will reveal the fact that a large proportion amongst them were inclined to take life very easily in their youth, when their faculties were expanding. One of our really great administrators, Lord Lawrence, a man of whom all the English speaking races ought to be proud, was accounted an idle fellow enough when at school; in other words, he made no untimely inroads upon the *vivida vis*, which in after years enabled him to get through such prodigious quantities of work. We do not go so far as to encourage young musicians to be idle, but we profess no sympathy for the practice of giving infant musical prodigies opportunities for the public display of their talents. It subjects them to undue excitement and strain, and it is to be condemned as strongly as the more recent practice of allowing boys to figure at lawn-tennis tournaments, and to discount the vigour of their manhood by encountering grown-up competitors. Our feeling in the presence of these *enfants terribles*, musical or otherwise, is a mixed emotion in which alarm predominates. We have no intention of inflicting on our readers a chronicle of the musical prodigies who have from time to time flashed forth on the musical firmament only to suffer sudden and total eclipse, or at best to relapse into dim obscurity. It would be rather a depressing task. But there are some admirably appropriate remarks of Berlioz, which we shall offer no apology for transcribing. On the occasion of a visit to Hanover, where Antoine Bohrer was Kapellmeister, some forty-five years back, he came across the latter's daughter, Sophie Bohrer, "a charming child of twelve, whose marvellous organi-

sation fills her friends with not unnatural fears. In the first place, her talent as a pianist is most extraordinary; besides which, her memory is such that in the concerts she gave last year in Vienna, her father, instead of a programme, printed a list of seventy-two pieces—sonatas, concertos, fantasias, fugues, variations, *études*, by Beethoven, Weber, Cramer, Bach, Handel, Liszt, Thalberg, Chopin, &c., which she knew by heart, and could, without hesitation, play from memory just as the assembly might desire. It is enough for her to play over a piece three or four times, no matter how long or complicated, never to forget it. To think of so many combinations of different kinds engraving themselves thus in this young brain! Is there not something prodigious in it, and calculated to inspire as much terror as admiration?" Berlioz's sinister forebodings were unhappily only too well founded. This highly gifted girl, as we read in the "Biography of Fétis," who, had she lived, would have doubtless taken a foremost rank amongst the most celebrated artists, was struck down by a premature death some half-a-dozen years after Berlioz's visit.

In music, as in the other arts, it will be found that the most enduring titles to immortality are those of the great masters "who were not born on the steps of the throne," but who had "to fight, to overcome, and to conquer, in order that they might reign." Initial facility is often the most fatal bar to ultimate success, by reason of the tendency it has to beget contentment and stifle that "divine discontent" or progressive desire, which, as it separates man from the lower animals, is also to be found in its highest development in the greatest natures. Another danger of precocious executive talent is that it subjects the genius of its possessor to the tyranny of his instrument, generally the piano. On this head, again, Berlioz has written some golden words, which we respectfully commend to the consideration of English ballad-writers of the day. Berlioz's father would not let him learn the piano, and though the lack of this accomplishment lost him more than one appointment, and nearly landed him in a ridiculous strait in Moscow, it was amply compensated by the advantages he enumerates below: "When I consider the appalling number of platitudes, the production of which is facilitated by the piano—miserable platitudes, which nevertheless the majority of their authors could not write if they were deprived of their musical kaleidoscope, and had only pen and paper to rely upon—I cannot help feeling grateful to the chance which forced me to compose in silence and freedom, and thus emancipated me from the tyranny of the fingers, so dangerous to the intellect, and from the seductive influence always exercised, more or less, on a composer by the sound of commonplaces." It is greatly to be feared that the divine *afflatus* only comes upon some of our minstrels when they are seated on their tripod—the music-stool—and have full command of their kaleidoscope. A good instance of the domination of the piano was furnished us the other day by an able violinist, who assured us that in the writings for the violin of many contemporary composers, the more elaborate passages were obviously constructed from the standpoint of the pianist, and not the violinist. While then, as we have seen, nature resents, and often in tragic fashion, the undue strain on the physical and mental organisation involved in the efforts of unflinching genius, reason and common sense refuse to admit the possibility of completeness or adequacy in the interpretations of great works by child artists. How is a child to express the virile strength and pathos and tragedy of Beethoven? To do this a performer must be a tragic artist and able to fulfil



the main aim of tragedy, namely, "the refinement of the souls of the hearers by the means of pity and terror," for no one has yet improved upon Aristotle's definition. Such performances cannot claim to be more satisfactory than recitations of Shakespeare by children; and one instinctively reverts to the historic instance of the luckless Master Betty, whose dramatic career was a long anti-climax from a misplaced zenith. Musical prodigies come and go from time to time, but of their subsequent fate we seldom hear. The sequel is too often a tragic breakdown, sometimes a lapse into the ranks of the army they aspired to lead; pathos, in fact, or bathos. What seemed to be genius has occasionally turned out to be only a parrot-like faculty of assimilation, aided by industry and supple fingers.

It is, we think, somewhere in the charming memoirs of Moscheles that we have read of some such executant, whose mechanism excited great wonder until it was discovered that he could only play half-a-dozen pieces and hardly read at all. The ultimate fate of such impostors, we need hardly add, is generally of the bathetic order.

A great executant, then, to summarise, must be of a highly-strung, enthusiastic temperament, for an excess of phlegm is a fatal bar to an artist, though highly conducive to longevity. He must be more or less of an actor, and like a good actor must be able to keep the true balance between intellect and emotion in his renderings. Should such a combination of qualities be found in a child, we should naturally feel alarm lest the intellect should wear out the body before the latter had time to grow up to it. Where such a combination does not exist, performances of important works by children may excite the curiosity, but they cannot satisfy the intellect or stir any emotion save that of pity.

Holding these convictions, commonplace and self-evident enough in all conscience, it was perhaps in a partial and prejudiced mood that we recently witnessed a performance of the "Pirates of Penzance" by a company of children, at the Savoy Theatre. At all events, our convictions were only confirmed by what we saw and heard, and we feel that we should be failing in our duty if we did not record our belief that the London public, by countenancing such performances, lends its sanction to, and becomes responsible for, the musical and dramatic overpressure involved in the preparation of these and similar entertainments. Let us at once, and unhesitatingly, admit that we were, in parts at least, much amused and diverted; for, to our way of thinking, Mr. Gilbert's naïve cynicism loses much of its incongruity and hollowness when delivered by children. Let us not fail also to express our respect for the indomitable, though misdirected, patience of the musical and theatrical drillmasters, who have co-operated to produce this phenomenal result. For phenomenal it is, and there is the mischief of it. The performances of children at pantomimes are open to criticism, but even if they are defensible no analogy holds good in this case. For here, to the physical strain and excitement must be superadded, in the case of the leading performers, the serious tax on the brain entailed in the mastering of music and words. Perhaps we are unduly alarmist in our views. At any rate, we do not stand alone in holding them, or in considering that the public is gravely culpable in encouraging a system, the wholesale adoption of which may lead to a new massacre of the innocents. In a couple of cases there were unmistakable symptoms of fatigue; the voices of the soloists were faulty in intonation, unsteady, and lacking in youthful freshness. The girl who played the part of *Mabel* struck us as anæmic and listless, and the *fioriture* and little staccato

squeaks with which the waltz song are embellished were delivered in a faded tuneless voice that it was positively painful to listen to. But if *Mabel* distressed, the Lilliputian major-general alarmed us by his unearthly *sang-froid*. The only character from whom we derived unalloyed pleasure was the sergeant of police, a boy who has the makings of a true comedian in him if he is not improved off the face of the earth by this unfortunate system of discounting talent. It is a notorious fact, so well known as hardly to need repetition here, save as an illustration of our argument, that the most brilliant school and university successes, where they have not resulted in a complete breakdown, have not unfrequently been followed by uneventful careers. Precocious talent is like hot-house fruit, it lacks the hardness and aroma of products grown more slowly and under normal conditions. We should be only too glad to learn that our gloomy auguries are absolutely unfounded, and that all the members of the company have enjoyed, and continue to enjoy, the most robust health. We admit frankly that some of the *troupe* seemed to enjoy their parts thoroughly. But when even grown-up persons do not always know what is good for them, much less can children be expected to do so—even the gifted children of Mr. D'Oyly Carte's company. The decision of this question rests entirely with the public. If audiences are not merely content to be amused, but resolve to examine the means by which that amusement has been produced, and the physical results of these means upon the performers, and on finding the one and the other illegitimate and hurtful, discourage such performances, the abuse, if it exists, will abate, and clever children will be debarred from one more avenue to premature fame and untimely collapse.

THE Lower House of the Convocation of Canterbury was occupied for a short time during its late Session with the subject of the reform and improvement of church singing. In spite of the prevalence of choral service, there are many who object to it because they prefer a less ornate form of worship, and more who find it distasteful, not unjustly, on account of the manner in which it is performed. The word "performed" suggests one main cause of the dislike and distrust with which many thoughtful and reverent churchmen regard choral service. By those who conduct it, as well as by those who hear it, it is too often looked upon as a mere "performance," a professional engagement fulfilled by those who make music their business, and to be judged of accordingly. Skilful and devout chanting and intoning can be at once an incentive and a vehicle of true worship, but when "art" is either wholly and lamentably absent, or, being present, makes itself too prominent, the worthier part of a congregation are tempted to wish themselves or their ministering brethren elsewhere. The recommendations of the Committee of Convocation are thoroughly practical, and should be well within the range of possibility. For it is not too much to ask that the children in Elementary Schools should be taught to sing at sight, and that some further attention to the theory and practice of music should be given by the students in training colleges, who will often have to train and accompany village choirs. It is especially requisite that some time should be spent on this acquirement by candidates for holy orders, although, of course, it would be ludicrous and mischievous to make proficiency in music an absolute test or condition of fitness for ordination. Much more, however, we are convinced, can be done in this direction than has hitherto been attempted or deemed necessary, and we should be pleased indeed to see the recom-

recommendations of the Committee, as regards candidates for holy orders, issue in some new effort, at the Universities and the Theological Colleges, to make the practice of music, especially of intoning, a definite part of a clergyman's training. And, indeed, where there is little or no aptitude for music, these recommendations might, we think, be made to bear fruit in some official provision on the part of teaching bodies for instruction in good and effective reading. By effective reading we do not mean a stagey style of delivery, but a style which is simple, intelligent, grave, serious; in a word, suited to the place and the subject. We could say a good deal on the matter of reading and intoning, to the badness of both of which much of the inattention complained of in our congregations is undoubtedly due, but remarks such as we should like to make are more suitable to the lecture room than the columns of a musical journal. We reiterate the hope that these valuable recommendations may result in some well considered and sustained effort to improve church singing, and not be left to lie by on dusty shelves with many other much needed schemes of reform.

A CORRESPONDENCE in a Lancaster newspaper respecting the "Profaneness of the Oratorio" has called up some highly instructive and original remarks upon the subject, which we regret being unable to find space for. Handel seems to have been the principal person attacked, the repetition of the words "For unto us a child is born," in the great chorus of "The Messiah," which every musician regards as so strikingly characteristic of the exultation of the people, being dwelt upon by one writer as a serious mistake of the composer. Readers of the *Spectator* must remember the letter from a lady who calls attention to the severely critical remarks of her friend, which she owns to having stored up under the heading "Mr. Froth's opinion of Milton"; and we do not wonder, therefore, that there are "Froths" in music who can excite the admiration of a narrow circle of admirers by professing to have discovered some flaws in the works of Handel. But the following passage, on the construction of Oratorio itself, is too good to be lost. "I never presumed to sit in judgment on the musical genius of Handel. I say that in dramatising the words of holy writ his genius was misapplied. Suppose that a thief were to find his way into a warehouse—say number 34, or any other number—Erskine Street, or any other street in Liverpool, or any other city, and successfully pick a double patent safe—Chubb or Milner. The prosecutor would not deny the man's genius. Probably the judge, in passing sentence, would remark sorrowfully that it was a pity so much skill should be misapplied." The author of this extraordinary paragraph should not remain unknown to our readers—his name is Thomas Johnson; and, from what we can gather from his letter, we believe that he is a professor of music. The editor of the paper in which this appears, says, "Enough has now been said on 'The profaneness of the Messiah.'" Too much, we would add. Mr. Johnson may have skill in teaching music, but in writing upon it a "judge" would unquestionably affirm that his skill has been "misapplied."

THE Fifth Annual Report of the Birmingham Musical Association affords so convincing a proof of the real love for the art amongst the working classes that we cannot but believe such an excellent example well worthy of imitation in other large and important towns. True it is that so energetic a President as Mr. Jesse Collings, or such able assistants as Mr.

G. H. Johnstone and Mr. Henry Hendriks, in the honorary offices of treasurer and secretary respectively, may be difficult to secure; but the experiment is one which cannot but be productive of good results to the employers, as well as to the employed; and we are certain, therefore, that many persons of position and influence would easily be found to lend their earnest aid to the cause. The Report tells us that the average attendance at the Saturday evening concerts, at which the band and chorus have both assisted, has been 2,645; much of the success of the performances being due to the assiduity of the Conductor, Mr. C. J. Stevens. The following works have been performed in their entirety during the season: Mendelssohn's "Elijah," "Hear my Prayer," "Loreley," 98th Psalm, "Ave Maria," and "As the Hart pants," Spohr's "God, Thou art Great," Gaul's Sacred Cantata, "The Holy City," and C. J. Stevens's Anthem "Sing, O Heavens," selections having been also given from "The Messiah," "Israel in Egypt," "The Seasons," "St. Paul," "Samson," and the "Song of Miriam." We may also say that the programme of the Ballad Concert forwarded to us with the Report is an excellent example of what popular entertainments of this class should be; and in recommending music-lovers in other towns, therefore, to organise an Association on the admirable model of that at Birmingham, we must also urge the necessity of exercising the utmost care and attention upon the selection of the compositions to be performed.

A LITTLE pamphlet recently forwarded to us entitled "Choirs and Choral Singing," by a Chorister, proves that an earnest desire to promote a higher view of the duties of a church choir is rapidly spreading, not only amongst those who form the congregation, but amongst those who form the choir. The effect of careless and slovenly singing in a sacred edifice is doubtless apparent to the listeners; but no persons can better divine the causes of this than those who belong to the choral body itself, and if the plain speaking in the pamphlet to which we have referred do not cause jealousy, it will certainly aid in instituting reform. The author of this intelligent and temperate address truly says that the candidate, having passed the ordinary rudimentary examination, "cannot possibly in any practical, far less musical, sense, become a chorister thereby; he is on the threshold, but the date at which he may assume to himself this title depends entirely upon his adherence to rules which he should lay down for himself, such as regularity of attendance, punctuality, entire self-abnegation; to decline and discountenance all unnecessary talking; to make himself master of the words and cues; to be on the watch for the conductor's sign to rise, which is a great test of the attention of a chorus, who would then rise as one body without the noise and shuffling that are so common." Excellent rules are afterwards given for singing not only with the "spirit" but with the "understanding" of the words; and these hints are doubly valuable as being the result of years of practical experience as a chorister. In our last number we gave the impressions of a lover of sacred music "At a Choir Practice"; for the many evils he complained of we have in this pamphlet, published at Norwich, some sensible suggestions as to the remedies.

WHEN, many years ago, the establishment of Reading-rooms for the working classes, and cheap periodicals, gave unmistakable evidence of the desire to widen the circle which embraced the "reading public," it became the custom with certain persons to cast ridicule upon those who aspired to a higher intellec-

tual position than they had been accustomed to; and amongst the rest of the satires which then appeared we distinctly remember a song called "The Literary Dustman," the title of which sufficiently explains its object. Since that time, however, not only "dustmen," but many other hard-working members of the community have availed themselves of the solace of literature after their day of toil, without being laughed at; and now we find, by a Welsh newspaper, that the colliers of Pontypridd are beginning to devote their Saturday evenings to the study of the pianoforte, under a competent teacher. Let us hope that instead of making capital out of this fact by the publication of a song called "The Musical Miner," we may benefit by past experience, and aid these men in the endeavour to substitute the pleasure of music for that to be found at the public-house. It is not likely that Pontypridd will produce a pianist who shall elicit enthusiastic applause at St. James's Hall; but he may at least gratify himself, and set a good example to those around him. The most effectual method of weaning a man from unhealthy excitement is to attract him to a healthy one; and experience has proved that the eloquence of music is far beyond that of the most earnest lecturer on temperance.

At Burton-upon-Trent, we are informed, Madame Marie Roze and some members of the Opera Company have taken part in a representation of "Il Trovatore," before the employés of Messrs. Bass, the opera being given in the large branding shed of the brewery on a stage constructed on beer barrels. This is certainly a step in the right direction, but does it not savour a little too much of the "brewery"? There can be really no greater reason for performing upon the top of beer-barrels on this occasion than for singing on a steam-engine at a Concert for the servants of a railway, and starting the programme with a shrill screech from the whistle.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

THE announcement that this important Society would perform Mr. Mackenzie's masterpiece, "The Rose of Sharon," was received with much gratification by all classes of musicians. The work was not included in the prospectus of the season, but whatever change in the arrangements was involved by devoting one of the Subscription Concerts to the new Oratorio was fully justified under the circumstances. There was further cause for congratulation because the London public had not yet had an opportunity of hearing it to the best advantage, and a worthy interpretation was looked for with confidence from Mr. Barnby's well-trained forces. The Oratorio performances under his direction are generally unsurpassable, and it was felt that the utmost pains would be taken to render justice to the work of a distinguished British composer. Without doubt, therefore, the audience on the 4th ult. assembled with high expectations; and it is not too much to say that they separated with feelings of disappointment and vexation. Several causes contributed to bring about this untoward result, principals, orchestra, and chorus being alike below the standard customarily observed by the Albert Hall Choral Society. It is painful to be compelled to write thus in connection with an occasion of so much interest, but no good object would be served by concealing the facts. To begin with, the Society was unfortunate in its choice of a soprano for the interpretation of the leading part. Miss Griswold has proved herself a competent operatic artist, but vocal training in Paris is not conducive to efficiency in English Oratorio. The style of the American singer is essentially dramatic, and her method of voice production is distinctively French. It is, therefore, not in her power at present to give satisfaction in music requiring simplicity and purity of style, rather than theatrical airs and graces. In justice however to her it must be remembered that she was singing for the first

time in the Albert Hall—in itself no slight ordeal—and she was evidently suffering in no small degree from nervousness. Miss Hilda Wilson's rendering of the contralto music was absolutely perfect. The breadth and dignity she infused into the fine prologue, and the beautiful air "Lo, the king greatly desireth," secured for these numbers the heartiest applause of the evening. A highly favourable impression was also made by Mr. Watkin Mills in the airs allotted to *Solomon*, and this remarkably promising young artist may be said to have advanced his position by so capably interpreting music by no means easy. Mr. Barton McGuckin served a good apprenticeship in Oratorio before he adopted the lyric stage, and he was thoroughly artistic in the part of the Beloved. In criticising the choir some allowance may be made for the difficulties of the work. But it is the first time for several years that such allowance has had to be made for the force under Mr. Barnby's control. If we are rightly informed, there had been eight rehearsals of the work, and had the usual pains been taken an ideal performance should have resulted. But not only was the body of tone less powerful than usual, but some of the entries were missed in a most unaccountable manner. The tenors made no sign when they should have recommenced the opening chorus after the soprano and tenor duet, and the organ did duty for the ladies when they should have reiterated their query "Art thou so simple?" at the close of the second part. Another unfortunate breakdown occurred in the *corno inglese* part in the Air "Rise up, my love!" Over and above the actual errors there was a singular sense of tameness in the general performance. Much of it was blurred, feeble, and curiously unimpressive. In consequence of these deplorable circumstances many of the transcendent beauties of "The Rose of Sharon" could not have been recognised by those who heard the work for the first time, and for the sake of its reputation the Society should give another performance at the earliest opportunity.

Ample proof was given that the Society's forces have not really deteriorated by the performance of "The Messiah" on Ash Wednesday, the 18th ult.; and one is forced to the wretched conclusion that the masterpiece of an English composer was not deemed of sufficient importance to warrant any trouble being taken in its preparation. The choir in Handel's work was in its best form, and of the soloists ample satisfaction was given by Miss Anna Williams, Madame Patey, and Mr. Santley. Mr. Charles Wade sang the quieter portions of the tenor music artistically, but he was altogether overweighted in "Thou shalt break them."

#### CRYSTAL PALACE.

THE first of the Saturday Concerts after the usual interval at Christmas was given on the 14th ult. Mr. Manns on taking his place at his desk received an ovation the warmth of which testified to the appreciation in which his services are held by the frequenters of the Crystal Palace Concerts. The first piece in the programme was a new Concert-overture, "Richard I.," by Mr. Claudius H. Coudery. This gentleman, who had not previously obtained a hearing at the Saturday Concerts, studied at the Royal Academy of Music, where he was a pupil of Sir Sterndale Bennett in composition. The traces of his master's influence are to be seen rather in the clearness of his forms than in the character of his themes. The overture is a meritorious rather than a striking work. It consists of an introductory Andante in F major, somewhat in the style of a choral, and a brilliant Allegro Vivace in F minor, well constructed, but rather wanting in distinctive character, especially as regards its first subject. The treatment from a technical point of view is good and musicianly, though the instrumentation shows occasional signs of inexperience. Why the overture should have received its present title is a puzzle which we are unable to solve. The name of the first Richard would seem to suggest either a martial character in the music or some reference to the episode of the captive monarch and Blondel; but we fail to find in the present case any connection between the subject and the musical illustration. Mozart's Adagio in E for violin and orchestra, the solo

part well played by Mr. Carl Jung, was another novelty at Sydenham. It proved to be of no special interest, being written in what we may call Mozart's "everyday" manner. It is, like most of the composer's slow movements, pleasing; but it is not one of his best. Concerning such familiar pieces as Beethoven's symphony in D, and Mendelssohn's overture to the "Calm Sea and Prosperous Voyage," it is needless to say a word beyond the record of a fine performance. Madame Essipoff played Beethoven's concerto in E flat in her best manner, subsequently contributing solos by Chopin and Saint-Saëns, and Mdlle. Anna Soubrié, from the French opera, who appeared for the first time at these concerts, made a favourable impression in songs by Massenet and De Grandval.

The chief interest of the concert on the 21st centred in the first performance at the Crystal Palace of Raff's posthumous Symphony in A minor, No. 11, bearing the title "Winter." This work completes a series of four symphonies, written as musical illustrations of the four seasons, of which the other three had already been heard at these Concerts. That the work brought forward on Saturday had not received the composer's finishing touches is probable from the fact stated on the title page of the published score, that it has been "revised and edited by Max Erdmannsdörfer." Whether the revision and editing amounted to anything more than seeing the proof-sheets through the press, we are unable to say. Like the large majority of Raff's symphonies, the "Winter" is "programme music"—at least as regards three of its four movements. The opening Allegro is entitled "Der erste Schnee" (the first snow), but the connection between the title and the music is by no means obvious. It is clear that no actual picture of a fall of snow is intended, though Haydn in a quaintly descriptive recitative in the "Creation" has attempted to depict "the light and flaky snow." Raff deals rather with impressions; though what these are must be left to each hearer to determine for himself. It goes without saying that the music is excessively clever; but it suffers from the great fault so frequently to be found in the composer's works, over-elaboration. This first movement occupies a quarter of an hour in performance; and the ideas are not of sufficient importance to bear such lengthened treatment. The second movement, which bears no inscription, is in our opinion the most successful portion of the symphony. It is a kind of *inter-mezzo*, commencing with a theme in the rhythm of a gavotte, varied in a very ingenious and interesting manner. The variations are, however, abandoned as the music proceeds, and new matter is introduced bearing but a distant connection with what has gone before. As the opening subject does not recur in its entirety, a want of unity is thus produced; but in spite of this defect, as it seems to us, the piece is extremely effective. The slow movement, "Am Camin" (By the Fireside), is very melodious, but far too much spun out; and the same may be said of the finale, entitled "Carneval," which is full of bustle and spirit, and contains an infinity of ingenious contrapuntal devices. The symphony as a whole is representative both of the strong and weak points of the composer. We find in it all his flow of easy and natural, if sometimes commonplace, melody, all his skill in development and brilliance of instrumentation; but we also find the diffuseness which is seldom wholly absent from his larger works, and a certain dryness in the workmanship which is not compensated by any great interest in the ideas. We think the work will neither add to nor take from Raff's reputation. The remainder of the concert may be briefly dismissed. Mr. Max Pauer gave an excellent and musicianly rendering of Mendelssohn's concerto in D minor; the orchestra played the overtures to "Egmont" and the "Carnaval Romain" (Berlioz); and Mdlle. Lido was the vocalist of the afternoon.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

THESE entertainments pursue the even tenour of their way, undisturbed by any changes of fashion and safe from the caprice which brings prosperity one day and disaster the next. There has been singularly little during the past month save routine work, and not one feature which will cause the season to be especially remembered. Even on

Saturday, January 31, the anniversary of Schubert's birth, it was only deemed advisable to devote half the programme to the works of the richly endowed composer. An entire Schubert Concert would assuredly not have proved fatiguing to the audience. The only representative work presented, however, was the magnificent Quintet in C, Op. 163, as absolute a masterpiece as ever proceeded from the pen of a musician. Mr. Max Pauer might have played one of the Sonatas, which are too seldom heard, instead of two of the Impromptus; they are charming trifles certainly, but every student of the pianoforte knows them by heart. Mr. Lloyd sang one of the Lieder in his best style. The second part of the Concert included Tartini's violin Sonata in A minor, and Beethoven's Trio in G, Op. 1, No. 2.

The programme of Monday, the 2nd ult., was one of the best of the season, though it did not include any novelty. Modern art was represented by two very fine works, Schumann's Trio in D minor, Op. 63, and Brahms's Sextet in G, Op. 36. The last named is one of those creations of genius which gain by repetition. The beautiful first movement, one of the composer's purest inspirations, pleases at once, but familiarity is needed for the appreciation of the irregularly constructed *Poco adagio*, and the discursive *finale*. The Quintet was splendidly interpreted under Madame Néruda's leadership, and very warmly received. Miss Zimmermann introduced for the first time a Fantasia on Fuga in D of Bach, which musicians will recognise by the fugue subject in triplet semiquavers. The Concert concluded with Schubert's Rondo in B minor for pianoforte and violin, Op. 70. Mr. Thorndike, the vocalist of the evening, deserves praise for his artistic delivery of Handel's air "Tyrannic Love." On the following Saturday the programme was popular in every sense of the word, but for that reason scarcely requires criticism. It included Mendelssohn's Quartet in E flat, Op. 12; Beethoven's Serenade Trio in D, Op. 8; his Sonata in C, Op. 2, No. 3 (beautifully played by Miss Zimmermann); and Handel's Violin Sonata in D. Mrs. Hutchinson sang with much taste Mozart's "Deh vieni," and a song by Miss Maude White. The Concert of Monday, the 9th, may be dismissed with almost equal brevity, as it is quite impossible to say anything about such works as Beethoven's Quartet in B flat, Op. 18, No. 6, or Schumann's Quartet in E flat, Op. 47. Madame Néruda and Herr Straus repeated Mozart's Duet in B flat for violin and viola, this being the last appearance but one of Madame Norman-Néruda for the present season. Beethoven's Six Variations on an original air in F received a very refined interpretation from Madame Haas, a pianist highly acceptable in music requiring delicacy and purity of style rather than masculine force and vigour. Those agreeable duettists, Miss Louise Phillips and Madame Fasset, contributed four items by Holländer and Mary Carmichael, the two duets by the lady composer, "A poor soul sat sighing" and "Who is Sylvia," being especially well received.

It is not often that a Saturday audience has the privilege of welcoming Herr Joachim on his return to England. This, however, was accorded on the 14th ult., and it need scarcely be said that St. James's Hall was crammed to its utmost extent, scores of people standing in the gangways, while others were refused admission. The great violinist speedily gave proof that his powers have in no way diminished. He led Mendelssohn's splendid Quartet in E minor, Op. 44, No. 2, in masterly style, and gave a beautifully finished rendering of a Recitative and Adagio from Spohr's Concerto in G minor, No. 6, with pianoforte accompaniment arranged by F. Hermann. Mr. Max Pauer introduced for the first time Schumann's Allegro in B minor, Op. 8. Everything left by the great representative of modern German music should be accorded a hearing, but it is impossible that the present work should ever become a favourite with pianists. It is clever and of course original, but laboured and for the most part uninteresting. Wasielwski declares that it belongs to "Schumann's feeblest mental productivity. It is unrefreshing in its broad irregular proportions, and affords no room for sympathy in its lack of all power and purity of expression." This is, perhaps, unduly severe. Mr. Max Pauer played fairly well, but without any striking individuality of style. That rising young vocalist, Mr. Watkin Mills, sang Schubert's "Wanderer," and Handel's "Droop not, young lover," being especially commendable in the latter. The Concert concluded with



Mozart's Trio in E, No. 6. On the following Monday, the attendance was unusually scanty, a circumstance attributable to the bad weather, as the programme was by no means wanting in attractiveness. The concerted works were Beethoven's third Rasoumowski Quartet in C, Op. 59, and Schumann's Phantasiestücke for piano, violin, and violoncello, Op. 88, a series of four movements originally designed as a trio, but afterwards re-named, perhaps on account of their sketchiness, and the absence of regular development, Herr Joachim gave Bach's Chaconne, his grand rendering of which is too well known to need description, Miss Agnes Zimmermann played Schubert's Impromptu in C minor, Op. 90, and a selection of the Valses Nobles, Op. 77, and Miss Thudichum contributed songs by Purcell and Cowen. Two masterpieces of Beethoven were included in the programme of Saturday, the 21st—namely, the Quintet in C, Op. 29, and the Trio in D, Op. 70, No. 1. It would be nothing short of an impertinence to criticise works so justly famous as these. Herr Joachim made a curious choice of solos—namely, arrangements of Nos. 3 and 9 of Schumann's four-hand pieces "für kleine und grosse Kinder," Op. 85, by Ernst Rudorff. Whether this kind of thing is permissible is open to question; but the audience settled the matter in the affirmative by encoring the performer. Miss Zimmermann gave Mendelssohn's familiar Caprice in E, Op. 33, and Mr. Santley sang two equally familiar airs by Handel.

A capital programme on the 23rd drew a full audience, the general public being attracted by Beethoven's Rasoumowski Quartet in F, No. 1, and Tartini's "Trillo del Diavolo," and musicians by Grieg's Sonata in F, for piano and violin, Op. 8. The last-named charming work had only been given once previously, and that was ten years ago. There is an easy flow of spontaneous melody in each of its three movements, coupled with a strong infusion of Scandinavian feeling, which in itself is pleasing. Mr. Max Pauer gave an acceptable rendering of Schumann's Novelletten, Nos. 3 and 8, and may be further commended for declining an encore. We venture to think, however, that pianists are too prone at present to content themselves with trifles such as these. Beethoven is still drawn upon from time to time, but we never hear any of the fine Sonatas of Schubert, not to mention those of Weber or Dussek. Without desiring to grumble unduly, it must further be said that the bi-centenary of Handel deserved more recognition than was given by the selection of the air "Tell fair Irene," by Mr. Maas. Surely on such an occasion one or two of the rarely-heard Suites or other instrumental works might have been revived.

#### THE BACH CHOIR.

THIS Society gave its twenty-second public Concert in St. James's Hall on the 19th ult., and asserted alike the catholicity of its taste and the wide range of its operations by performing two modern works of totally opposite character, with the Pastoral Symphony from Bach's "Christmas Oratorio" thrown in. It might naturally be asked what the old master had to do in such company; but, we believe, the Bach Choir aims, on all public occasions, to keep up a connection with him, if only by a thread. Here there was a special reason to boot—namely, the resuscitation and rehabilitation of the oboe d'amore, an instrument for which Bach was fond of writing. There are two parts for it in the Pastoral Symphony, and these were played on oboi d'amore by Messrs. Horton and Lebon. The effect was quaint and pleasing enough to justify the spirit of truth which led to the revival of the old-fashioned pipe. Of the two modern works, Mr. Hubert Parry's music to Scenes from Shelley's "Prometheus Unbound" held the place of honour. This composition was first produced at the Gloucester Festival of 1880, and was then dealt with by our Special Correspondent in a manner fully deserved. We shall enter upon no new criticism here, but content ourselves with quoting a passage from our Special Correspondent's letter, every word of which remains true:—"Mr. Parry's composition had not advanced very far before we discovered that he was an ardent admirer of the 'music of the future' and resolved to show us how he read Shelley's fine poetry by the light of his musical theory. Knowing this, we were of course not astonished to find that in the declamatory passages which form a very considerable portion of

his work, the words are set with such a total disregard of the effect of the music upon the hearer, as almost to make us believe that the composer had ignored the necessity of such consideration altogether. True it is that there is much power evidenced in the orchestral colouring, and that in many parts we have detached phrases of real beauty; but these are very few and very far between, and the dullness which gradually spread itself over the large audience was made even more apparent by these transient gleams of light. As a rule, the orchestration is oppressively heavy, and in the early part of the work the choir is kept at such a constant strain that the hearer almost sighs for relief. We cannot but believe that had the composer been less fettered by the school to which he has wedded himself his real poetical feeling would have been more constantly evidenced, especially in the solos, some of which contain snatches of pure melody, which seem to have strayed in by accident, and been incautiously allowed to remain." We quote our Correspondent's courteous but severe criticism the more readily because never was judgment given on first hearing more completely borne out by after experience. The performance of the work in St. James's Hall, under Mr. Otto Goldschmidt, had many good points, and Mr. Parry found no small part of a friendly audience willing to bestow applause. The solos were sung by Mrs. Hutchinson, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Brereton. Kiel's short Oratorio, "The Star of Bethlehem," which was the second novelty, had one thing in common with "Prometheus Unbound": it illustrated the fact that a composer can reproduce forms of music much more easily than he can animate them with their spirit. We shall not offer a detailed criticism of the Oratorio. Probably it will never again be heard in this country. We will point out, however, that Kiel presents an abundance of counterpoint, including a liberal allowance of fugue, and writes generally in an orthodox manner. Unfortunately this is not enough. We want life and moving power, such as genius knows how to infuse into even the most scholastic forms. Without such qualities the Oratorio was soon found to be very dull, and the audience rapidly left the hall, very few remaining at the end. The performance, even under these depressing circumstances, was good; and especially did Mrs. Hutchinson, Miss Wilson, and Mr. Lloyd do their best for the work.

#### THE HANDEL SOCIETY.

THE bi-centenary performances in honour of Handel and Bach have commenced, and this newly established Society had the honour of inaugurating them by the revival of "Saul," on the 21st ult., at St. James's Hall. Of all Handel's Oratorios "Saul" is one of the least known at the present day. We can find no record of any performance since 1852, when it was given by the Sacred Harmonic Society. That such neglect is undeserved will be admitted by musicians, though at the same time it is easily explainable. In 1738 Handel produced "Saul" and "Israel in Egypt." The former was successful while the latter was a failure, simply because "Saul" abounds in airs, while "Israel" consists chiefly of weighty choruses. During the interval Handelian aria has become old-fashioned, while the spell of his choral writing has vastly increased, and hence the reversal of the original verdict. Not that the score of "Saul" is destitute of grand choruses, but they are certainly fewer in number than in most of his oratorios. Two of them stand out from the rest as comparable with his finest efforts in other works. We refer of course to the sublime "Envy, eldest born of hell," and the grand and elaborate concluding number, "Gird on thy sword." But there are others well worthy of the master, such as the opening "How excellent Thy name," with its rich orchestration, and the cleverly constructed "O fatal consequence" at the close of the second part. The airs are generally characterised by simplicity and a certain seriousness, not to say solemnity, of manner, rather than by elaboration of design; but they are chiefly remarkable as showing Handel's feeling for dramatic truth even when adopting the square and formal pattern of his time. For example, the airs of the haughty *Merab* differ entirely in character from those allotted to the gentler *Michal*. *Saul's* songs are fierce and declamatory, while those of *David* are melodious and breathe the very spirit of piety. There is nothing more

tender in all music than the couplets "O Lord, whose mercies," nor anything more pathetic than the lament, "In sweetest Harmony." But perhaps the most remarkable feature of the work is the uncommon richness and variety of the orchestration. Why Handel, who in this instance employed many instruments—now universally considered necessary—with masterly effect, afterwards generally contented himself with strings, and at the most one or two wind instruments, will probably never be known. For a detailed description of the scoring in "Saul," we must refer our readers to Mr. Prout's interesting article in *THE MUSICAL TIMES* for May last year. Here it will be sufficient to say that in this case no justifiable plea could be advanced for additional accompaniments.

We must now turn to the performance, which was interesting as being the first on a large scale given by the Handel Society. From the book of words we learn that the Association is similarly organised and has similar objects to the Bach Choir and the London Musical Society. That is to say, it is formed for the practice of the highest class of music, and pecuniary gain does not form part of its aim. But it differs from the other bodies named in that it includes instrumental as well as vocal members. The former at present number 53, of whom 48 play stringed instruments, and the latter 132. The Conductor is Mr. F. A. W. Docker, Organist of St. Andrew's, Wells Street. The idea seems to be to employ as little professional aid as possible, even at the public performances, for on this occasion the principal vocalists were amateurs. As an outcry has recently been heard respecting the danger to professional singers accruing from the increasing aggressiveness of the amateur, it may be said that, judging from this occasion, there is no cause for alarm. Mrs. Andrew Tuer possesses a contralto voice of beautiful quality, which she uses like an artist. Of the rest it will be sufficient to say that they doubtless did their best. The choruses were for the most part well rendered, but the voices were not evenly balanced, the contraltos and tenors being very weak. Great excisions were made in the work, including the whole of the part of *Morab*. That some curtailment was necessary will be admitted, and we will leave it an open question as to whether the cuts were judiciously made; but no difference of opinion can be entertained respecting the stoppage of the performance in order to play the National Anthem on the entrance of some members of the Royal Family. Anything in worse taste cannot be imagined. The largeness of the audience testified to the general interest in the revival, and the Society deserves the thanks of music lovers for its labours. At the same time, it may be affirmed that the work was not presented under conditions calculated to realise the full intentions of the composer.

#### MR. BACHE'S CONCERT.

THE annual Orchestral Concert of this earnest and enthusiastic disciple of Franz Liszt took place on the 5th ult., at St. James's Hall. There was a very numerous audience, whose presence was probably owing as much to their admiration of the indomitable zeal and perseverance of the concert-giver in affording a hearing in this country to the works of his revered master, as to the specific interest attaching to the works themselves. For some fourteen years past Mr. Walter Bache has been the recognised champion in England of that peculiar phase of the so-called "Music of the Future" represented by Liszt; and the fact that of late years some of the more important compositions by that master have been included likewise in the programmes of other Concert-institutions of the metropolis goes far to prove that his untiring efforts are at last meeting with a fair measure of success. Indeed, the most ambitious work performed on the present occasion (when the programme was, as usual, entirely Lisztian) had been previously produced, for the first time in this country, by Mr. Ganz, in 1882. We refer to the Symphony to Dante's "Divina Commedia," a species of programme-music to which, however, the conventional term of "Symphony" but inaptly applies. As in his "Symphonic Poems," the composer here discards entirely the recognised forms of the symphony proper, being guided in his inspiration solely by the exigencies of the poetic idea he desires to embody or to illustrate in his music.

Hence, in accordance with the great Florentine poet's world-epic, Liszt's musical paraphrase thereof is divided into three parts or movements, entitled respectively "Inferno," "Purgatorio," and "Paradiso"; the two former being purely orchestral, while in the latter a chorus of female voices is called into requisition, reminding one at once, though the connection may only be a superficial one, of the climax of both Beethoven's Ninth Symphony and that of Goethe's "Faust." The work in question having been already commented on in these columns, we may confine ourselves in the present instance to a hearty recognition of the admirable manner in which the orchestra acquitted itself of a most arduous task, and of the efficient rendering, on the part of the lady students of the Royal Academy of Music and members of Mr. Malcolm Lawson's St. Cecilia choir, of the final chorus "Magnificat anima mea," wherein the melody of a Gregorian chant has been very effectively made use of. Mr. Bache's solo contribution to the programme was the piano-forte Concerto in E flat, which, as a matter of course, he played from memory—in itself a herculean effort—and which gained him prolonged and well-deserved applause. Other numbers were Liszt's arrangement of the famous "Rakoczy" March, his "Prière aux anges gardiens," for stringed instruments, and the March from his Oratorio, "Christus," superscribed "Die heiligen drei Könige." Mdlle. Alice Barbi gave an excellent interpretation of the *scène dramatique*, "Jeanne d'Arc au bûcher." Mr. Dannreuther conducted the Concerto with conspicuous ability and in perfect sympathy with the principal performer; the remainder of the pieces having been conducted by the Concert-giver, who, there can be no doubt, has once more scored a distinct success for the cause he has at heart.

#### HIGHBURY PHILHARMONIC SOCIETY.

THE second Concert of this Society's seventh season was given at the Athenæum, Highbury New Park, on Monday, the 2nd ult. Despite a very inclement evening, the audience was numerous and appreciative, and the performance, as a whole, was very successful. The first part of the programme consisted of "The Crusaders," by Niels W. Gade, which charming work was rendered both by orchestra and choir in a manner which evinced careful study and close attention. The leading parts were sustained by Miss Clara Samuëll, Mr. Edward Lloyd, and Mr. Frank Ward. Miss Samuëll found ample scope for her sweet voice in the music of the part of *Armida*, the Enchantress, and Mr. Edward Lloyd was thoroughly himself in that of *Rinaldo*. The duet in the second part for *Armida* and *Rinaldo*, with a chorus of sirens, which is one of the finest numbers in the cantata, was beautifully rendered by Miss Samuëll and Mr. Lloyd, and the ladies of the choir thoroughly well sustained the music allotted to the sirens. Mr. Frank Ward was vigorous and effective as *Peter the Hermit*. The orchestra executed the difficult passages with which the work abounds with skill and marked effect, the only exception being the incantation music in the second part, which was slightly marred by some of the instruments being a little out of tune. The choir, as usual, was thoroughly efficient, and the rendering of the last number, especially, was in the best style.

The second part of the Concert consisted of a miscellaneous selection. The Overture to "Zampa" having been performed by the band, the "Spinning Chorus" from Wagner's "Flying Dutchman" was sung by the lady members of the choir in a manner hardly up to their usual scale of excellence. Mr. Gilbert H. Betjemann, the Assistant Conductor of the orchestra, then played a Nocturne by Chopin, arranged by Sarasate, and a Spanish Dance, composed by the same accomplished violinist, for which he received well merited applause; and the Concert concluded with a selection from Gounod's "Faust," solos being given by Miss Samuëll, Miss Florence Monk (a member of the Society), and Mr. Lloyd. The "Soldiers' Chorus" was given with great vigour by the tenors and basses of the Choir. Dr. J. F. Bridge conducted with his usual ability and precision, and both he and the Committee are to be congratulated upon the manner in which the Society has preserved and increased its reputation for careful performances of high class music.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ORCHESTRAL music is not often honoured in Birmingham by so large and enthusiastic a muster of votaries as that which signalled the third of the current series of Mr. Stockley's orchestral Concerts on the 5th ult.; but it was soon apparent from the manner in which the applause was distributed that instrumental art constituted for many of the audience quite a secondary feature of the entertainment, and that the chief attraction was to be found in the vocal accessories, and especially those which devolved upon Mr. Maas. Nevertheless, the orchestral selection was a more than usually interesting one, and as it had evidently been well rehearsed, the performance was not unworthy of the selection. First among the novelties should be named Raff's Italian Suite, "Im Süden," a posthumous work of the composer, evidently written before the "Lenore" Overture, though not produced till eleven or twelve years afterwards, in November, 1883. Two of the five movements of which it consists—viz., the Notturmo and Tarantella—were heard at the Crystal Palace Concerts in March of last year, but Mr. Stockley, apparently, has been the first to present the Suite in its completeness to an English concert audience. The opening movement is brilliant and showy, but not otherwise remarkable; there is appropriate colour and movement in the barcarole, fun and frolic in the intermezzo entitled "Pulcinella," sensuous grace and poetry combined with exquisite instrumentation, in the Notturmo, and abounding spirit and cumulative power in the finale Tarantella. The playing of these several movements was distinguished by technical finish of no mean order, combined with poetic insight and sympathy. Another novelty was a "Sevillana" by Mr. Elgar, a member of the orchestra, whose work exhibits a keen appreciation of the charms of Spanish dance rhythms, together with considerable skill—in parts, however, a little overwrought—in instrumental scoring. The Poème Symphonique, which M. Saint-Saëns has entitled "Le rouet d'Omphale," had been heard here on a former occasion, but its characteristic graces and mannerisms were never presented in a more attractive guise than on this occasion. In Spohr's Dramatic Concerto (No. 8), for violin and orchestra, Mr. Carodus gave a masterly rendering of the solo part, admirable alike in tone, feeling, and execution, and was vociferously applauded and recalled at its close. At a later period he afforded the audience another impressive exhibition of his virtuosity in Ernst's brilliant "Rondo Papageno." In the vocal department, Miss Clara Samuëll won great applause by her execution of Rossini's "Non più mesta," and was not less successful in the vocal valse from Gounod's "Mireille"; but her most impressive performance was the melodious and touching "Farewell" of F. Edward Bache. Mr. Maas, although not in his best voice, greatly delighted the audience by his refined and fervid singing of "Dalla sua pace" and "Salve dimora." In Massenet's scena, "Apollo's Invocation," produced at the last Norwich Festival, his singing excited something like a furore among the audience, who recalled both him and Miss Samuëll again and again. The conducting of Mr. Stockley throughout was marked by sound judgment and decision.

Encouraged by the results of their last Spring visit here, the Royal English Opera Company, of which Madame Blanche Cole, Madame Alice Barth, Mr. J. W. Turner, Mr. Geo. Fox, and Mr. Aynsley Cook are the leading members, commenced a twelve nights' season at the New Grand Theatre on the 9th, opening with the "Bohemian Girl." Unfortunately the *prima donna* of the Company has been for some time past in very uncertain health, and there were evidences of insufficient rehearsal or lax discipline in other of the leading artists. The opening performance consequently was a somewhat halting one; and the unfavourable impression produced upon the first night's audience seems to have militated against the success of the undertaking on other nights. Wallace's "Maritana," however, was very creditably rendered on the following evening, with Madame Clara Leslie and Mr. J. W. Turner as *Maritana* and *Don Cesar* respectively. The "Crown Diamonds" had been announced for the third evening, but

it was changed at the eleventh hour for "Il Trovatore," owing to the indisposition of Madame Blanche Cole. On the following evening the selection was "Fra Diavolo," and after that came "The Marriage of Figaro," with Madame Blanche Cole as the *Countess*, Madame Alice Barth as *Susanna*, Miss Louise Lyle as *Cherubino*, and Mr. Fox in the part of *Figaro*. This was a somewhat painful performance, owing to the too obvious infirmity of Madame Blanche Cole, whose voice in parts seemed entirely to fail her. The *Susanna* of Madame Barth was, as usual, piquant and sprightly. Miss Lyle made a pert and pretty page, and sang the music of the part with much refinement and good feeling; and Mr. Fox was suitably mercurial and vivacious as *Figaro*. In the part of *Count Almaviva*, Mr. Aynsley Cook did all that was possible with his means, but failed, for obvious reasons, to meet the ideal requirements of the character. On other evenings of the engagement "Faust," "Fra Diavolo," and "Il Trovatore" were played with a fair amount of success. But the band, generally, was lacking in the precision and discipline which Mr. Carl Rosa has taught us to look for in the operatic orchestra.

The Saturday Concerts of the Musical Association, though of somewhat unequal merit, continue to draw large popular audiences. On the 17th ult., when the local Sunday School Union contributed the choral part, Mr. Gaul's successful Cantata "Ruth," first produced in 1881, was performed with excellent effect, the composer conducting, followed by Sterndale Bennett's ever charming "May Queen." The choral singing, on the whole, was superior to that of the soloists, among the best numbers in Mr. Gaul's work being "Hark, the cymbals clash," which was rendered with great spirit, precision, and effect.

The musical section of the Midland Institute performed a choice selection of madrigals and part-songs on the afternoon of the 7th ult. to a numerous and appreciative audience. The choir is steadily improving in precision, delicacy, and refinement, as was shown on this occasion, more particularly in "The Silver Swan" of Orlando Gibbons, Wilbye's "Stay, Corydon," and Pearsall's famous ballad dialogue for ten voices, "Sir Patrick Spens." The solos and duets comprised Cotsford Dick's "Farewell, if ever fondest prayer," and Lucantoni's "Una notte a Venezia." Miss Margaret Wild, a pupil of the Leipzig Conservatorium, was the pianist, and gave evidence of excellent technique as well as musical intelligence in Schumann's "Etudes Symphoniques," Chopin's "Andante Spianato," and Impromptu in F sharp, Op. 36, and Brahms's Scherzo in E flat minor, Op. 4. The playing of the latter piece was excellent throughout, and awoke hearty applause. Mr. Stockley's conducting in the choral performances left nothing to be desired.

The bi-centenary of Handel's birth was celebrated by the Festival Choral Society, on the 10th ult., by an interesting and remarkably successful Miscellaneous Concert, compounded largely of familiar excerpts from the great Saxon's oratorios and cantatas. There were one or two examples also of Handel's operatic compositions, including the air "Verdi prati" from "Alcina," but this phase of the master's genius was very inadequately represented. The vocal principals were Miss Anna Williams, Miss Grace Damian, Mr. Joseph Maas, and Signor Foli. The first named lady, who was in admirable voice, was especially effective in Dejanira's recitative and air from "Hercules" "Where shall I fly?" and the well known airs "Angels ever bright and fair" ("Theodora"), and "From mighty Kings" ("Judas Maccabaeus"). Miss Grace Damian, who appeared in mourning for the death of her friend and mistress, Madame Sainton-Dolby, sang "What though I trace" ("Solomon"), the operatic air before mentioned, and, with chorus, "Return, O God of Hosts" ("Samson"). In the grand recitative and air from Jephtha, "Deeper and deeper still," Mr. Maas produced a deep impression by the fervour and refinement of his singing, and he gave the ever popular "Sound an alarm," from "Judas," with clarion-like voice and spirit that roused the enthusiasm of the audience to a high pitch. Signor Foli, who joined him in the duet from "Samson," "Go, baffled coward," sang the familiar air from "Joshua," "Shall I in Mamre's fertile plain," with appropriate feeling and great charm of voice, and was rewarded with a double recall after "O ruddier than the

cherry" ("Acis and Galatea"). The choral singing throughout was admirable.

Dr. Swinnerton Heap's Chamber Concert, on the 24th January, occurred too late for mention in my last, and few words must suffice for it now. The executants, as on the opening Concert of the series, were Mr. Carrodus and Mr. Speelman, violins; Herr Bernhardt, viola; M. Vieuxtemps, violoncello; and Dr. Heap, pianoforte. The interest of the Concert centred in Dvorák's Sonata in F, Op. 57, for pianoforte and violin, which was heard on this occasion for the first time in Birmingham. The power and originality of the work, as interpreted by Dr. Heap and Mr. Carrodus, deeply impressed the audience, but more than one hearing is evidently needed for its full appreciation. A rarely heard Duo in G, of Mozart, for violin and viola, brimming over with grace and melody, was charmingly rendered by Mr. Speelman and Herr Bernhardt. Mr. Carrodus fairly took the audience by storm in Bach's Chaconne in D minor, and Dr. Heap won great applause by his finished performance of Weber's "Momento Capriccioso" in B flat, Op. 12, and a couple of dainty pieces by Henselt—the Nocturne in G flat, Op. 13, and Etude, "Si oiseau j'étais," in F sharp.

The choral rehearsals for the Festival of August next are now in full swing, the first novelty attacked being Dvorák's new Cantata, "The Spectre's Bride."

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

WITH the close of the opera season, the unusually lavish interest attaching thereto ceases, and the regular round of Concerts and Recitals must now claim the undivided attention of the musical public.

The past month has not been prolific in novelties, although the return of Madame Essipoff to Liverpool, after an absence of eight years, has afforded the opportunity of appreciating the matured experience which she has developed in the interval. Her first appearance, at the eighth Subscription Concert of the Philharmonic Society, on January 20, at which Beethoven's E flat (Emperor) Concerto formed the chief item, evidenced Madame Essipoff's possession of the highest qualities of technique and perceptive force—but the subsequent Recital at St. George's Hall small Concert room, on the 31st, enabled her admirers to form a more correct judgment of her style and varied capacity. Her programme on that occasion was sufficiently diversified, including examples of Mendelssohn, Chopin, Rameau, Schubert, &c., and in Beethoven's Sonata Appassionata, Madame Essipoff's breadth of reading and executive skill shone to advantage. No amount of artistic ability can, however, justify the taking of liberties with the text, an amateurish flaw which more than once marred the executant's playing.

At the subsequent Concerts of the Philharmonic Society, on the 3rd and 10th ult. respectively, orchestral music has held the chief sway. At the former the original and always popular, if scarcely orthodox, Symphony of Raff, known as "Lenore"—and at the latter Saint-Saëns's Symphony in E flat, constituted the most prominent features in the programmes. Saint-Saëns's work is characteristic of the style of the composer, and evinces a command of orchestration, but is lacking in thoroughness and the essentials of great music—being rather flimsy in construction and development. The Scherzo and Finale from Hummel's Septet, deliciously played by Mr. Hallé and the leading members of his band, formed a most enjoyable item at the ninth Concert of the Society's season.

Notwithstanding the advance in musical culture which Liverpoolians flatter themselves is gradually making headway in their native city, they are occasionally awakened to the fallacy and delusiveness of the idea that such advance is also applicable in certain circles composed of the higher strata of society. An incident at one of the recent Philharmonic Subscription Concerts, when the Conductor was obliged to administer a salutary reproof to the talking section of the audience by a temporary suspension of the performance, proves that there are those amongst the "society" and "gentry" of the neighbourhood who have yet to learn a proper appreciation of high-class orchestral

music. It is hoped that the incident will have the desired effect.

The chief feature at Mr. Hallé's sixth Concert, held on January 27, in the Philharmonic Hall, was the performance of the Overture and the whole of the incidental music to "A Midsummer Night's Dream," an excellent opportunity for comparison between Mendelssohn's powers when in his teens, as illustrated by the Overture, and in his matured manhood, as evidenced in the incidental music. The same marvellous fertility of invention and refreshing vivacity is, however, apparent throughout, and the band under Mr. Hallé's direction revelled in the happy joyous character of the music, so indicative of the composer's temperament. The bright sparkling Scherzo, the rollicking gaiety of the "Dance of clowns," the serio-comicality of Thisbe's Funeral March, and the grand broad strains of the ever-welcome Wedding March all received the faithful attention demanded by their varying phases, and were correspondingly appreciated. Saint-Saëns's Concerto in G minor also had a place at this Concert, and although perhaps somewhat uninteresting, its skilfully developed movements were perfectly rendered at the hands of Mr. Hallé. Miss Maria de Lido, the only vocalist, has a pleasing voice and good execution, but is lacking in the possession of any great dramatic intensity or force. Her best effort was in Meyerbeer's "Roberto, o tu che adoro."

The performance of Mackenzie's Cantata, "The Bride," at the Wavertree Town Hall, on January 30, was scarcely equal to the real merits of the work, or the reputation of the composer. The many beauties of the Cantata being recognised, it is hoped that the performance will be repeated on a more adequate scale.

The Crescent Choral Society, of recent origin, essayed, on the evening of the 5th ult., a rendering of Handel's Oratorio "Samson," and this ambitious effort was fairly justified by the result. The chorus, under the conductorship of Mr. G. L. Miller, showed careful training, and the vocal principals, if overweighed in one or two instances, sang their music creditably, Miss Laura Haworth, the soprano, especially distinguishing herself. Mr. S. Claude Ridley performed the duties of organist in a careful and judicious manner.

A new operetta, entitled "Mrs. Speaker; or, the Lady Legislators," composed by Mr. A. W. Borst, to the libretto of Mr. Henry Workman, and evidencing considerable tact in the amusing development of the plot and ability in the sparkling character of the music, was produced at the Lecture Hall, Waterloo, on the 16th ult., and the performance reflected general credit on those concerned.

By the recent season of English Opera—which Mr. Rosa has himself pronounced to have been the most successful ever undertaken by him—Liverpool has thoroughly evidenced its warm appreciation of the lyric drama. During the concluding weeks scenes of enthusiasm were of almost nightly occurrence, and Dr. Villiers Stanford's "Canterbury Pilgrims," tolerated with passive apathy elsewhere, received on the occasion of its first performance in this city, a fairly cordial welcome. With a libretto of sterling merit, lit up at times by episodes of bright incisive humour, and set to music of sound scholarly ability, it may, perhaps, be wondered why the success of such a work, thoroughly national in every circumstance and detail, should be held in question. The solution must rest in the fact that an opera to be popular must of necessity be planned on lines calculated to suit popular tastes. In this the "Canterbury Pilgrims" fails. There is a lack of change and variety, the second act in particular is tedious and long drawn out, and the composer, in his conscientious intention of maintaining the thoroughly classical character of the music, and in his apparent rigid adherence to the modern theory of excluding anything from the work which might be culled from it and performed with advantage as an excerpt, has, we consider, discounted the popularity of an opera which really merits a better fate.

Liverpool has taken a foremost place in celebrating, on the 19th ult., the bi-centenary of Handel by a performance worthy of the subject and the work. The selection by the Philharmonic Choral Society of "Judas Maccabæus" for such a representative commemoration was peculiarly appropriate in many respects, the martial ring which pervades it throughout being especially consonant with the



present mood and spirit of the country. The Oratorio has always taken high rank as a standard work, and its many beauties and striking effects are only equalled by the exacting demands which it makes upon the executants. The difficulties overcome only enhance the praise due to a performance of uniform excellence throughout. Miss Hamlin, of American repute, made her first appearance before a Liverpool audience and undertook the entire, and in "Judas" unusually heavy, music allotted to the soprano. Her flexible voice, admirable phrasing, and clear piquant style, added to considerable personal charms, insured for Miss Hamlin a cordial reception. Miss Marian McKenzie, Mr. Barton McGuckin, and Mr. Bantock Pierpoint completed the cast of artists. The choral portion of the work was admirably rendered, the essential features of bold, vigorous earnestness and dramatic force receiving careful attention. In some of the more striking episodes, as in the case of "Sound an alarm," splendidly declaimed by Mr. McGuckin, followed by the inspiring response "We hear the pleasing, dreadful call," and in the gradually expanding interest of "See the conquering Hero comes," the effect of the whole body of chorus, orchestra, and organ was almost overpowering. The performance, preceded by the Dead March in "Saul" as a tribute of respect to the fallen heroes in the Soudan, was graced by the presence of the Mayor and Mayoress and her Majesty's Justices of Assize, and must be recorded as a memorable and complete success. Mr. Randegger conducted with his usual skill. Mr. Grimshaw presided at the organ.

Mr. Best's many friends will be gratified to learn that he is now making rapid progress towards the recovery of his usual health and vigour, and it is hoped that he may very speedily be able to resume his duties and responsibilities.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

SINCE my last report, the musical event of chief interest was Mr. Hallé's presentation of the "Grail" music from "Parsifal," and the second and third parts of Schumann's "Faust." The introduction to Wagner's "Festival-drama" had previously been given here under Herr Richter's direction and at Mr. Hallé's Concerts, but the remainder of the selection from the same work, including the finale to the first act, had not been publicly performed in Manchester. Concerning the power of the music, the air of mystery with which it is imbued, and the impressiveness of the general effect, no difference of opinion could exist. But, even in the quietness of a concert room, a feeling of repugnance to the introduction of so solemn a subject was aroused. Beyond doubt, the effect of portions of the music was very great, indeed, a strange weirdness and awe seemed so to oppress many of the listeners as to cause the termination of the first part of the programme to be hailed with a sigh of relief. It is difficult to imagine a greater triumph for the composer than his attainment by such simple means of so great an effect. Did the rest of the drama approach in merit the "Grail" music, "Parsifal" would be a truly noble, as well as an extremely original, work.

The second portion of the programme was not wisely arranged. It is generally held that in his setting of various scenes from the life and death of "Faust," Schumann made his nearest approach to really great choral and dramatic music. I regret that I cannot agree in this opinion; and the latest rendering of Schumann's most important choral effort leaves me unconvinced. The claims of the composer rest upon works of a totally different kind; and he never proved his possession of that breadth of conception, that largeness of idea befitting music demanding for its adequate representation the combined powers of orchestra and choir. The "Parsifal" selection was masterly, although the subject was too solemn; but the "Faust" music was monotonous and wearying, in spite of the beauty of some of its phrases.

At Mr. Hallé's other Concerts we have had many interesting orchestral works, have listened to his really great playing of Beethoven's E flat Concerto, and have enjoyed fully as much as usual Herr Joachim's annual visit. As

no new singers have appeared, a record of the vocalists is unnecessary.

Mr. De Jong gave on the 13th the last performance of his Subscription series, and has advertised a very attractive programme for his annual benefit.

The doings at the Concert Hall during the month have been interesting, chiefly as showing that desire to facilitate performances of chamber music which should constitute the highest claim of the institution to continued and increased support. For orchestral performances the Concert Hall is not suitable; for high-class interpretations of the noblest order of social music it is the very place, and the success of the Pianoforte Recitals must stimulate the directors to an extension of their scheme of afternoon gatherings. At the evening Concert, on the 9th ult., the pianoforte playing of Miss Houfer was greatly admired; while the unity of feeling pervading the quartet playing of Herren Risegari, Speelman, Bernhardt, and Vieuxtemps could scarcely be surpassed. These gentlemen have been associated for so many years in their attempt to popularise chamber music as to render their combined efforts extremely finished and intelligent. Should the authorities of the "Gentlemen's Concerts" at last take heed of their merit, and show an appreciation of the requirements of their own position, mutual good will result and the public will be gratified. Happily, on Monday, the 16th ult., a quiet and enjoyable afternoon programme was interpreted by Mr. Hecht, Herr Schiever, and Miss Lena Little. Herr Schiever's violin playing was worthy of all admiration, and Mr. Hecht's rendering of Chopin's "Grand Fantasia" was very brilliant. Let us have more of the same kind.

To an audience as crowded as ever, the Athenæum Musical Society introduced, on the 10th ult., Sir R. P. Stewart's exceedingly tuneful Cantata, "The Eve of St. John," and several scenes from Liszt's "St. Elizabeth." I believe the former work had not been performed in England (certainly not in this district), and the latter was entirely new to a Manchester audience. I strongly recommend both works (especially the "Eve of St. John") to all choral societies well supplied with good soloists.

The Carl Rosa Opera Company is announced at the Theatre Royal for a fortnight's season, commencing on the 2nd inst.

A Richter Concert (with a very strong local committee) is announced for Thursday, April 23. Herr Franke is taking wise measures to secure local interest, and to prevent a repetition of the pecuniary loss attending the former Richter Concerts here. On every ground the undertaking deserves encouragement.

The first number of the new *Quarterly Musical Review* was published by Mr. John Heywood, on the 20th ult., and contains long and important articles by several distinguished writers.

#### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THERE has been a great deal of music going on in Bristol lately, and even more than the usual crowding in of Concerts before Lent.

On January 28 Mrs. Viner Pomeroy gave her third Classical Chamber Concert of this season, the executants being Mr. H. Holmes (first violin), Mr. M. Rice (second violin), Mr. Ellis Roberts (viola), Mr. J. Pomeroy (violin-cello), and Mrs. J. L. Roeckel (grand piano). The programme included Schubert's Quartet in B flat for two violins, viola, and cello; Beethoven's Sonata in G minor, for pianoforte and cello; solo violin, Barcarole and Scherzo, Spohr; and Mozart's Quartet in D major for two violins, viola, and cello.

Mr. John Barrett's Choir gave its fifth annual Concert on January 29, in the Lesser Colston Hall, when the chief works performed were Schubert's Mass in F and Mendelssohn's 114th Psalm. The solo parts were well rendered by Miss Annie Howell, Madame Pennington, Madame Rosa Bailey, Messrs. Morgan, Howell, and Nash; Miss Edith Sutcliffe being an efficient accompanist. The work of the Choir was highly creditable, and testified to much careful rehearsal. Mr. John Barrett conducted, and there was a very good audience.

An attractive Concert in aid of the "Formidable" training ship, was given at the Victoria Rooms, on January 30. The vocal soloists were Mrs. Raye Butterworth, Miss Sconce, Madame Antoinette Sterling, Mr. Thorndike, and Mr. Edward Lloyd; the violinist, Mdlle. Gabrielle Vaillant; the pianoforte soloist, Miss Parnell; and the pianoforte accompanist, Mr. Alfred Butterworth.

Mr. George Buckland gave a Concert in the Colston Hall, on the 10th ult., before a large and enthusiastic audience. The artists were Mdlle. Marie Marimon, Miss Jennie Dickerson, Mr. H. Guy, Mr. Barrington Foote, vocalists; solo piano, Signor Tito Mattei; solo violin, Signor Papini; solo violoncello, Mons. de Munk; solo contra-basso, Signor Bottesini. With such a number of distinguished musicians it is needless to say that the Concert was an excellent one; the only thing to be regretted was the number of encores, which made the evening rather too long. Signor Bottesini's marvellous playing especially seemed to rouse the audience, and he was compelled to return to the orchestra time after time, in response to the continued applause. The programme was not a classical one, and perhaps for that reason "took" more readily with a general audience.

On the next evening, Mrs. Viner Pomeroy gave her last Concert for the season in the Victoria Rooms, before a larger audience than usual, the room presenting quite a fairly well filled aspect, instead of the rows of vacant seats that, alas, are the rule at these entertainments (to the shame of Bristol be it spoken). The executants were the same as at those of the third Concert of the series mentioned above, with the addition of Signor Pezze, violoncello. The programme consisted, as usual, of four items, Beethoven's String Quartet in B flat, No. 6; Charles Schubert's Grande Nocturne Elegiaque, for two violoncellos, with pianoforte accompaniment; Mozart's Sonata in E flat, No. 12, for pianoforte and violin; and Schubert's Quintet in C, for two violins, viola, and two violoncellos. The performance of the quartet and quintet was not so perfect as is generally the case, and on several occasions there seemed a want of agreement among the instruments; the cello was far too heavy in the quartet, more especially in the slow movement, which suggested a want of sufficient rehearsal. The same may be said of the duet for the two cellos, of which the performance was not quite satisfactory, the higher notes being frequently out of tune. Mrs. Roeckel and Mr. Holmes gave a thoroughly artistic rendering of the sonata for pianoforte and violin, and the last quintet, in spite of its great length, seemed much appreciated, though again the effect was sometimes marred by want of compactness. We trust, in conclusion, that these delightful Concerts will be resumed next season, under more favourable circumstances as regards their finances, for we regret to hear that they are in anything but a flourishing state, and that the enterprising promoters of these entertainments annually suffer a loss.

The next event of importance, musically speaking, was the annual Ladies' Night, of the Orpheus Glee Society, which took place on the 12th ult., on which occasion Colston Hall was filled in every part some time before the hour for which the Concert was announced. Punctually at eight o'clock, Mr. George Riseley took his place at the conductor's desk, amid warm greetings from both choir and audience. The voices numbered seventy-five, and were distributed as follows: seventeen altos, ten first tenors, eighteen second tenors, fourteen first basses, and sixteen second basses. The programme was a varied and interesting one, comprising several pieces performed for the first time by the Society, as well as many old favourites. To say that Mr. Riseley has for several years conducted the Society is almost sufficient to account for the marvellous effects produced, it being at times difficult to realise that they are all the work of the body of voices before us. The annual Concert, to which the Orpheus Glee Society limits itself, is one of the events Bristol may well be proud of, as the execution of each number is so perfect that criticism is out of place, and this year was no exception to the general rule. The precision, neatness, and especially the light and shade, were all most remarkable, and the various solos were creditably rendered by local voices, generally by members of the Cathedral Choir. As is always the case when Mr. Riseley has the management of affairs, no encores were permitted, though

there was a slight attempt to induce him to break his rule after Mr. Ben Gay's solo, "Ye banks and braes." We append the programme: "Strike the lyre" (T. Cooke), "The long day closes" (Arthur Sullivan), "Hushed in Death" (H. Hiles), Hymn to Night (Beethoven), "Thou art my dream" (J. G. Metzger), "Are the white hours" (Callcott), "Beauties have you seen a toy" (C. Evans), "Hohenlinden" (T. Cooke), "Hie thee, shallop" (Kücken), "Bind my brows" (Stainer), "Oh the Summer Night" (Cummings), "Ye banks and braes" (Burns), "No more the morn" (Bishop), "The Retreat" (L. de Rille), "The Complaint" (Graner), "Foresters, sound the cheerful horn" (Bishop), "The Chafers" (Truhn), "On the March" (V. E. Becker).

An interesting Concert was given at Colston Hall on the 13th ult., in aid of the Railway Servants' Orphanage. The entertainment was one of a series of six similar gatherings held during that week at Birmingham, Cheltenham, Worcester, Gloucester, and Bath. The artists who appeared were Madame Frances Brooke (soprano), Miss Hilda Wilson (contralto), Mr. Abercrombie (tenor), Mr. Joseph Lynde (bass), Mr. E. G. Woodward (solo violin), Mr. A. Van Holst (solo pianoforte and accompanist), and Mr. George Riseley (solo organ).

The Saturday Musical Association gave a Concert on the 14th ult., at Colston Hall, with full band, organ, and chorus. The programme was miscellaneous; the principal vocalists were Miss Julia Jones, Messrs. Morgan and Thomas. Mr. Riseley contributed two organ solos, and Mr. George Gordon conducted.

On the 12th ult. Mr. Alfred Foley gave his first annual Concert in aid of the funds of the Salisbury Infirmary, at the Assembly Rooms, Salisbury, when he was gratified by the presence of a crowded and fashionable audience. This being his first appearance as a Conductor, we cannot do less than congratulate him on his success. The orchestra consisted of forty performers, and included the principal instrumentalists of the neighbourhood, and it was quite evident that they had been carefully drilled. The programme included Haydn's "Queen" Symphony, Schumann's "Child's Dream," and other interesting items. The vocalists were Miss Alice Young and Mr. Reginald Groome. Mr. South, the Organist of the Cathedral, presided at the organ, and Miss Curzon at the pianoforte, and Mr. Alfred Foley was the principal violin.

A free entertainment was given by Mr. Augustus Aylward in the Assembly Rooms, Salisbury, on the 14th ult., for the working-class, the hall being crowded to excess. The orchestra numbered about thirty-five performers, and performed the March from "Le Prophète," ballet music "Sylvia," "Mignon" Gavotte, the Overture to "Crown Diamonds," &c. The vocalists were Miss C. Cusse, Miss K. Hall, Mr. J. A. Pitman and Mr. Snook, all of whom were encored in their respective songs. Mr. J. T. Calkin was the leader, and Mr. A. Aylward conducted. Miss Aylward announces six Concerts for the ensuing season, three ballad and three chamber music. Mr. Augustus Aylward has been appointed Conductor of St. Martin's Choral Society, and Sir Sterndale Bennett's "May Queen" is to be given at the next Concert.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

BEFORE commencing the record of events which occurred during the past month, it is necessary to repair an inadvertent omission. On the 14th of January a Concert was given at the Albert Hall, Leeds, in aid of the St. Vincent's Home for Boys, the occasion being musically important owing to the production of two new sacred works by local composers. One was a setting of the 141st Psalm, by Mr. A. E. Grimshaw, Organist of St. Anne's Catholic Cathedral, and the other a Cantata entitled "The Prodigal Son," by the Rev. James F. Downes. Both created a favourable impression, the former especially. Mr. Grimshaw is obviously a sound musician, but although his Psalm contains a good deal of contrapuntal writing, and the style is eminently church-like, it is free from scholastic dryness or pedantry. The harmonies are at times suggestive of Gounod, at others of Spohr, while there is a trace of

Mendelssohnian feeling in some of the melodic figures. The Cantata is a more elaborate work, and needs greater space than can now be given to do it justice. The accompaniments were arranged for two pianofortes and a harmonium in the absence of an orchestra. The works were well rendered, especial praise being due to Mr. George Tetley, a very able Conductor.

Although the Ballad Concert, which has for some years past occupied a place in the arrangements of the Bradford Subscription Concerts Committee, finds many opponents among the subscribers, it is invariably regarded as a pleasant change from the more substantial fare of which the Concerts are usually constituted. The fifth Concert of the season, which took place on the 6th ult., was devoted to the performance, not exactly of ballads, but of songs and detached compositions of a description which raised the Concert far above the ordinary level. The vocalists who took part in the programme were Miss Clara Samuelli, Miss Damiani, Mr. Maas, and Mr. Barrington Foote. The one remarkable feature of the programme, however, was the playing of Madame Essipoff, who bracketed a wonderful variety and number of minor pieces for her two solos. One of Field's Nocturnes, a novelty which was especially enjoyed; two of Chopin's compositions, a Nocturne and an Etude; and a Schubert-Liszt valse were among the items included in her solos, both of which were encored. For the sixth and final Concert of the season, on the 6th inst., the Committee announce Dvorák's "Stabat Mater," and the miscellaneous selection will include an extract from Wagner's "Parsifal."

The Manningham Vocal Union, in celebrating its nineteenth session, on January 27, did good service to music in Bradford by producing, apparently for the first time in Yorkshire, Sir Julius Benedict's Cantata "Graziella." The work was warmly welcomed, and the production was very creditable to the Society. The one serious drawback was the want of an orchestra, without which it was difficult to do justice to the graceful and picturesque music which Sir Julius has wedded to the romantic story. The parts were in the capable hands of Miss Blackburn, Mrs. Ashcroft Clark, Mr. Arthur Broughton, Mr. Charles Kingsley, and Mr. W. Hunter. Mr. James H. Rooks conducted the performance with admirable skill.

Mr. Carl Rosa's Opera Company commenced a brief season of opera in St. George's Hall, Bradford, on the 9th ult. The engagement proved somewhat disappointing to the public, and doubtless also to Mr. Rosa. Beyond the "Beggar Student," which was given in Bradford for the first time, and "Fidelio," which as usual proved a genuine attraction, there was nothing in the list of operas produced during the week that calls for notice.

The Piano and Violin Recitals of Herr Christensen and Mr. Edgar Haddock have recently attained to a considerable degree of success among musical devotees in Leeds and Bradford. The two artists gave a Recital of superior merit in the Bradford Church Institute on the 11th ult., and considering the number and variety of similar Concerts which have lately taken place in the town, they were favoured with a large audience. Herr Christensen's remarkable technical ability has already been spoken of in the columns of THE MUSICAL TIMES, and his performance on this occasion, in which he devoted himself chiefly to Chopin's music, confirmed the favourable impression previously recorded. But Mr. Haddock's violin solos proved to be the choicest morsels of the evening. Not only in the matter of physical accomplishment, but in quality of tone, phrasing, and general intelligence, his solos were things of beauty. The concerted pieces were well selected, and were performed with equal power and finish as the solos. Herr Christensen and Mr. Haddock intend shortly to perform Beethoven's ten sonatas for piano and violin.

Mr. J. T. Carrodus gave a Violin Recital in his native town, Keighley, on the 16th ult. The programme included several familiar works, well calculated to bring out all the fine qualities of the English *virtuoso*. Perhaps his most brilliant performances were an Allegretto Grazioso, by Molique, and a Chaconne, by Bach. The vocalist was Miss Bertha Moore, who was heard to advantage in several well-known ballads.

A Concert was given in the Leeds Town Hall, on the 14th ult., in memoriam of those who have fallen in the war

in the Soudan. The proceeds were intended to go to the fund now being raised for the widows and orphans and wounded soldiers. The vocalists were Madame Pauline Evison, Messrs. Fisher, Heath, Gilbert Jackson, and Dadds. The programme included the Dead March in "Saul," and Schubert's Funeral March in C minor, which were played on the organ by Dr. Spark, and one of the songs given was the joint composition of Dr. Spark and Mr. Digby Seymour, Q.C.

The Leeds Amateur Orchestral Society's second Concert of the season took place in the Albert Hall, on the 17th ult. The improvement noticed in the previous performances of the Society was still more apparent on this occasion. Their chief efforts were directed, somewhat ambitiously, to the performance of Beethoven's No. 1 Symphony in C major (Op. 21), the four movements of which were attacked with most creditable results. Weber's Concerto for piano and orchestra (Op. 29) also received skilful interpretation. Mr. Whewall Bowling, brother of the Conductor, was the solo pianist, and contributed a Suite, numbered Op. 3, of his own composition. Mr. Bowling has written much music of great value, and the Suite is not the least musically production which has come from his pen. The work—in three movements, Menuetto e Trio, Adagio, and Rondo scherzoso—is full of originality and purity of sentiment, and was received with great cordiality by the critical audience assembled. Mr. Hall's flute solos proved highly acceptable. Mr. Woodhouse Neale (baritone) was the vocalist, and Mr. J. P. Bowling was the Conductor.

Arrangements have been made by the Leeds Musical Festival Committee for a Richter Concert, to take place in the Leeds Town Hall on April 22. A guarantee fund is being raised to meet the necessary expenses.

Dr. Spark's free Organ Concerts, in the Leeds Town Hall, continue to be devoted to the study of the great composers, and the performances of the Borough Organist invariably attract large audiences.

Apart from the ordinary interest attaching to the Leeds Popular Concerts, the visit of Mr. August Manns and his famous orchestra, in connection with the fifth of those Concerts, attracted a large audience, many of whom travelled from distant parts of the country. The performance was a notable one, and probably, had not Mr. Hallé so completely disciplined the minds of the musical public in this district, the splendid abilities of the Crystal Palace band would have proved really wonderful. The programme included the "Leonora" Overture, which has been heard a good many times—at least, in St. George's Hall—and the marvellous beauties of which were brought out with great brilliancy. The band played with equal effect selections from "Die Meistersinger," "The Rose of Sharon," Berlioz's arrangement of Weber's "L'Invitation à la Valse," and the ballet music from "La Gioconda." Perhaps most interest was concentrated, however, upon Schubert's Symphony in C major, which has of late received the Op. No. 10. The opportunity of hearing a work of such colossal grandeur, of such sublimity and fluency of idea, was indeed welcome, and not only did it nourish the ever-increasing love for the tender-souled genius of Schubert, but it did perhaps more than anything else to secure respect for Mr. Manns's forces on this occasion. This was the first performance of the Symphony in this district, and it was one more and a highly important addition to the long list of works by Schubert which have been heard for the first time in Yorkshire this season. Miss Gertrude Griswold was the vocalist, and her singing was highly appreciated.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE last but one of the present series of Choro-Orchestral Concerts, under the auspices of the Edinburgh Choral Union, took place on the 2nd ult. The programme began with, for the first time at these Concerts, the late Friedrich Smetana's "Lustspiel Overture," or "Overture to a Comedy." The composer of "Vltava" appears here in a totally different character, that of a humorist, and yet musicianship is as much present in the lighter emanation

from the pen which has now been dropped for ever as in the graver musical thoughts of his with which we had become acquainted. The second part was headed with Beethoven's Symphony No. 5, in F. Chopin's Concerto for pianoforte and orchestra (No. 1, in E minor) afforded an opportunity of hearing the distinguished Russian pianist, Madame Essipoff, whose powerful yet elegant method was evidently much appreciated. The now well-known Rosamunde Entr'acte and ballet music, and the equally familiar "Tannhäuser" Overture, were the remaining orchestral selections of this Concert, which was the last of the instrumental series proper. Mlle. Soubre, I should add, was the vocalist.

The concluding Concert (on the 9th ult.) was devoted to Handel, in commemoration of the bi-centenary of the great composer's birth. Instead of presenting a complete Oratorio, the Committee wisely, perhaps, prepared a programme of selections from Oratorios more or less familiar. The Concert opened with the Hallelujah Chorus from "The Messiah," by the full choir, orchestra and organ. Subsequently choral and solo vocal selections were given from "Israel in Egypt," "Solomon," and "Samson," the choir, as a rule, singing very well, and the solo principals, Miss Annie Marriott, Mr. Edward Lloyd, and Mr. P. Glencorse, giving a highly effective rendering of the music assigned to them. Unfortunately, Madame Patey, who was likewise engaged, was unable from hoarseness to sing. The orchestra played the Overture "Occasional Oratorio." Mr. T. H. Collinson conducted and Mr. C. Bradley was at the organ. Altogether the season has been a prosperous one. We shall ere long hear the actual financial results, but they cannot but be satisfactory.

The Edinburgh Select Choir, not to be behind in respect for the memory of the great composer, also gave a Concert of Handelian music on Saturday, the 7th ult., in the Music Hall. The chorus, from "Acis and Galatea," "O the pleasure of the plains," was sung with much effect. Other successfully rendered choral extracts were "But as for his people," and "See the conquering hero comes." The effort of Miss Pillans in "From mighty kings" may be referred to as worthy of special praise. Mr. Henry Hartley conducted, and likewise accompanied the soloists. Mr. John Hartley accompanied the Choir on the organ, and also played the "Occasional Overture."

On the afternoon of the same day a Concert was given in the Masonic Hall, George Street, by Herr Otto Schweizer, assisted by Miss C. H. Charters, and Messrs. Hamilton, Waddell, Winram, and Mackenzie. Schumann's Phantasiestücke, Op. 88, for violin, violoncello, and pianoforte, was played with evenness and ease, the Humoreske being rendered with appropriate gaiety. There were no fewer than three of Herr Schweizer's instrumental compositions in the programme, his own part in the execution of which fully sustained his reputation here. In one of these, a duet for violoncello and piano, the composer, for whom Scotch music seems to have a special attraction, has introduced a Strathspey in the third movement. A Quintet, by Carl Goldmark, Op. 30, served to display the combined talents of the instrumental party assisting the Concert-giver. Miss Charters contributed with much success three songs, Mr. Franklin Paterson accompanying.

Two Organ Recitals were given by Sir Herbert Oakeley on the afternoons of January 22 and of the 5th ult. The programme of the former, at which there was a large and distinguished audience, comprised selections from Handel, Haydn, Mozart, Gluck, Beethoven, Gounod, Weber, and Bishop. Mozart's motett, "Splendente te, Deus," arranged for organ, brought out the full powers of the instrument. Various orchestral effects were cleverly illustrated in the several compositions performed. At the second Recital the various items in the programme rendered by the Professor on the University Organ were, as customary, selected by him from the music for the Reid Festival. The selections included the time-honoured Introduction, Pastoral, and March by General Reid, and another Minuet, which had not been before heard on the organ. Of the various airs, the favourite "Dove sei, amate bene," of Handel, was specially effective on the instrument; and the Professor's own song, "Ad amore," was encored. The Romance from Haydn's Symphony in B flat, and the Andante from Beethoven's

C minor Symphony, brought out some good effects, in the latter case thoroughly orchestral in style. There was a large proportion of students among the audience.

The forty-fifth annual Concert, in memory of General Reid, Founder of the Chair of Music in the University, took place on the 13th ult. As usual, Mr. Charles Hallé's Manchester Orchestra was engaged, and the vocal and instrumental soloists were Signorina Barbi, Mr. Joseph Maas, Madame Norman-Néruda, and Mr. Hallé. The Concert opened with General Reid's Minuet and March, the latter being well known as "The Garb of old Gaul." The audience showed respect to the memory of the testator by standing up while the latter favourite air was being played. The overture to "Oberon" followed, and subsequently were performed Spohr's Violin Concerto in E minor, No. 7 (Op. 30), with Madame Néruda as soloist; and Beethoven's C minor Symphony, No. 5, superbly played. This Symphony happens to have been included in the programme of the first Reid Concert, nearly half-a-century ago, when, as one may venture to say, it would be appreciated by but few compared to the numbers who now enjoy the lengthiest even of abstract orchestral compositions. Two movements from Chopin's Pianoforte Concerto No. 1, Op. 11 (Mr. Hallé, soloist), formed an agreeable item in the programme, the orchestra admirably combining with the pianoforte towards the general effect. A Suite from Bach, and Mendelssohn's "Ruy Blas" Overture were also performed. Sir Herbert Oakeley's tuneful Canzonetta "Ad amore" was charmingly sung by Mr. Maas, and had to be repeated. Signorina Barbi warbled with cultivated taste a Cavatina from Rossini's "Cenerentola."

The programmes of Professor Oakeley's usual supplementary Concerts on the Saturday and Monday following included chiefly, at the former, Cherubini's Overture "Les Abencerrages," Haydn's Symphony in B flat (La Reine de France), Beethoven's Pianoforte Concerto, No. 4, Gade's "In the Highlands," and the Overture to "Tannhäuser" (somewhat heavily played); and at the latter, a Symphony in D major by Dvorák, new to Scotland; the introduction to Wagner's "Parsifal," and the overtures "Fidelio" (Beethoven), "Le Carnaval Romain" (Berlioz), and "Le Nozze di Figaro" (Mozart). There were likewise solos by Mr. Hallé and Madame Néruda; Signorina Barbi singing with good effect two Italian songs.

I cannot help thinking, however, that, highly as Professor Oakeley's efforts to increase the importance of the Reid Festival are to be esteemed, one, at least, of the three Concerts ought to be Choro-Orchestral; that is to say, that an Oratorio, or other similar work for solo voices, chorus, and orchestra, of which we have now so many splendid old and new examples to choose from, should form part of the general Festival, or of the Reid Concert proper. Were this done, I venture to think that the able occupant of the Reid Chair would yet more satisfactorily carry out the spirit of the intentions of the founder in providing for the annual Concert.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

At the eleventh Subscription Concert of the Choral Union Series, on the 3rd ult., the chief novelty was the late Friedrich Smetana's "Comedy-Overture," performed last winter at the Philharmonic Concerts at Berlin and at the Crystal Palace Concerts. No one who had heard the performance here of the same composer's symphonic poem "Vltava," a season or two ago, could have believed him to possess such a marked vein of humour, and the work came therefore as a pleasant surprise. It is not necessary to say more than that the scholarship displayed in the composition was as much appreciated as its gaiety was enjoyed. The Symphony of the evening was Beethoven's No. 8, in F (Op. 93), last performed here in the season of 1880-81. Madame Essipoff made her first appearance at these Concerts on this occasion, playing with much effect Chopin's Pianoforte Concerto, No. 1, in E minor, which was warmly received. The familiar Entr'acte in B flat and Ballet Air in G, from Schubert's "Rosamunde" music, and the Overture to "Tannhäuser," were the remaining purely orchestral numbers. Mlle. Anna Soubre



sang Gounod's "O ma lyre immortelle" and the Gavotte from "Mignon," "Me voici."

In continuation of the arrangement instituted by Dr. Hans von Bülow in the year when he conducted these Concerts, a *plébiscite* was taken on the above evening of pieces desired to be heard again, at the close of the season, and the following are some of the works which received the highest votes under the different divisions of classification. Among Symphonies, Beethoven's No. 5 in C minor, and No. 6 (Pastoral), stood highest; among Overtures, "The Magic Flute," "Tannhäuser," and "Leonore" (No. 3); among Ballet Airs and Dance Music, Ballo in B minor and Curtain Tune in G ("Rosamunde"), Gavottes, Nos. 1 and 2, from Suite in D (Bach); and among Miscellaneous, the more familiar numbers from the "Rosamunde" music, some selections from "Faust" (Berlioz), and the Scherzo from "A Midsummer Night's Dream" (Mendelssohn). A *plébiscite* was also taken at the Saturday Concert of January 31, at which Schubert's No. 9 Symphony in C, and the Overtures "Génoveva" (Schumann), and "The merry wives of Windsor" (Nicolai), were the principal numbers. Among the compositions receiving the greatest number of votes at this *plébiscite* were Beethoven's Pastoral (for which as high as 429 votes were recorded), and Brahms's "Leonore" and Berlioz's "Harold" Symphonies; "William Tell," "Magic Flute," "Flying Dutchman," and "Der Freischütz" Overtures, the latter two 140 votes each; Gavotte, "Yellow Jasmine" (Cowen); Mr. Mann's "Indian Plait Dance"; and Schubert's Ballo and Curtain Tune; Weber's "Invitation to the Waltz," Prelude in A ("Lohengrin"), and Largo in F (for strings), Haydn.

At the Concert of Saturday evening, 7th ult., a programme, "Suffrage Universel," was submitted, including the "Magic Flute" Overture, Pastoral Symphony, and other selections from the most highly favoured compositions above mentioned. The audience was probably the very largest that has ever yet assembled within St. Andrew's Hall.

During the following week three Concerts were given by the Union, entirely drawn from Handel, and commemoratively of the bi-centenary of the composer's birth. On Tuesday, the 10th ult., a performance was given of "Israel in Egypt," with Miss Annie Marriott, Madame Patey, and Mr. Edward Lloyd in the solo parts. The Oratorio was rendered in its entirety. It is ten years since it was last given by the Glasgow Choral Union, and as far therefore as the choristers were concerned, it would be an altogether new study for the greater proportion of their numbers. Through the conscientious and persevering training of Mr. Allan Macbeth, Chorus-director, the performance was excellent. The refinement of tone to which the choir has now attained was particularly brought out in "He led them forth," while the symphonic intricacies of "He led them through the deep" were gone through without hesitation. The platform of the great Hall, I should not omit to say, however, is not very well arranged for choral purposes. The organ bulges out in the centre, and thereby cuts off perhaps one-half of each of the male parts from the view and direct hearing of the other.

On Thursday, the 12th ult., the programme was made up of selections from Handel, vocal and instrumental, such as the Overture "Occasional Oratorio," Concerto for Organ and Orchestra, and for two orchestras, the Coronation Anthem and choruses from "Saul," "Theodora," "Acis and Galatea," "Solomon," and "Joshua." Madame Patey, who had recovered from her hoarseness, sang "What though I trace" and "Verdi prati," and Mr. Edward Lloyd, "Deeper and deeper still" and "Sound an alarm." Dr. A. L. Peace officiated at the organ. On the Saturday following, finally closing the season, choral and orchestral excerpts from the commemorated master again formed the programme. Madame Patey was the solo vocalist, and Mr. Allan Macbeth conducted.

The Rutherglen Philharmonic Union gave a Concert of English, Irish, and Scotch vocal selections, in the Burgh Hall, on the 13th ult., Mr. Charles Bryce conducting. The glees "Hail, smiling morn" and "Strike the lyre," and the madrigal "Flora gave me fairest flowers," were sung in the first part; arrangements of "The meeting of the waters" (Macfarren), and "Rory O'More" (Hume), in the

second; and several of Mr. Lambeth's admired arrangements of Scotch melodies in the third part.

Encouraged by the success of their Concert on the 28th of January, which event I was unable to report in my February letter, the "Heckmann Quartet," from Cologne, who are all members of the present year's orchestra, gave another entertainment on the 16th ult., when the String Quartet of Mozart in F major, No. 8, and of Beethoven in C major (Op. 59, No. 3) were, with selected movements from others, played. Mr. Albert B. Bach, accompanied by Mrs. Bach on the pianoforte, contributed an Aria from Handel, and Lieder from Franz, Schubert, and Schumann. The room taken, St. Andrew's (Berkeley) Hall, was overcrowded; a much larger one might well have been hired.

Madame Essipoff gave a Pianoforte Recital on the 19th ult. The selection was very varied, Chopin predominating, however, as was not unnatural. As an exponent of the Polish composer, Madame Essipoff made in particular a most marked impression.

The Glasgow Select Choir gave a performance of Cowen's Cantata "The Rose Maiden," on 21st ult., in St. Andrew's Hall. The same excellence which marks the Choir's interpretation of glees, madrigals, part-songs, and similar smaller pieces, were noticeable in their rendering of the above admired composition, the solos as well as the choral parts being conspicuous for grace of delivery and intelligence. Mr. Thomas Berry accompanied on the piano, Mr. W. D. Swan being at the harmonium. Mr. James Allan conducted.

The date of performance, for the first time in Scotland, of Mr. A. C. Mackenzie's new dramatic Oratorio "The Rose of Sharon," by the Glasgow Tonic Sol-fa Choral Society, under Mr. W. M. Miller, is fixed for Tuesday evening, the 17th inst., in St. Andrew's Hall. The following artists have been engaged—Mrs. Hutchinson, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills, and the chorus and orchestra will number 500. I understand the choral rehearsals are progressing very satisfactorily.

I may note the successful production of Haydn's Oratorio "The Creation" by the Ayr Choral Union, on the 13th ult., under the direction of Mr. Hugh McNabb. The choir numbered 150 voices, and the accompaniments were played by the Glasgow Choral Union orchestra. The soloists were Madame Lita Jarratt, Mr. E. Dunkerton, and Mr. D. Harrison. Mr. J. B. Cowap was at the organ.

#### OBITUARY.

MADAME SAINTON-DOLBY.—The death of this eminent artist took place at her residence in Gloucester Place, Hyde Park, on the 18th ult. Her remains were laid to rest with those of her mother in Highgate Cemetery on the Monday following.

Charlotte Helen Dolby first saw the light in London, May 17, 1821. As a child she was not brought at all into special connection with music or the musical profession. Like other daughters of the trading classes, she went to school with no more definite aim than that of receiving a general education such as might qualify for whatever of comparatively humble fortune the future had in store. Charlotte was first placed under a Mrs. Sulch, who kept a small "establishment for young ladies," and included in her course the indispensable "accomplishment" of pianoforte playing. The child Dolby took kindly to this. Music spoke to her through the strumming of the scholastic instrument, and she answered it; the dialogue being in effect a call and an acceptance. Under these circumstances Mrs. Sulch's pupil soon ran ahead of her fellows. She became the show-girl of the school, and, no doubt, a source of pride, perhaps of profit, to her worthy instructress, at whose breaking-up parties the little one made a conspicuous figure. Charlotte's parents took note of their daughter's talents, and "pondered these things in their heart." Music might be the vocation marked out for her by nature; wherefore, to give the question fair trial, she was sent for further and more advanced pianoforte study to a Mrs. Montague. Meanwhile, her voice was not neglected. Just here we see the wisdom of the injunction never to "despise the day of small things." The organ which afterwards became the majestic contralto

known and admired by England and the Continent, was then capable of no more than a faint piping, out of which, as it seemed, nothing good could come. Nevertheless, the most was made of it by a course of elementary training, and we may assume that the child continued giving signs of promise strong enough to attract remark and suggest her future. When she was about ten years of age her father died, and the family had, in homely phrase, to look about them. Upon the children who were capable came the obligation of going early into the world of work, and Charlotte took the road marked out for her by nature. At that time the Royal Academy of Music was a young institution running on lines in some respects different from the present. Pupils were taken at any age between ten and fifteen, and received their education, with board and lodging, for the small annual payment of five guineas. On these terms Charlotte Helen Dolby, notwithstanding her poor little voice, was received into the establishment. Later, however, she obtained a King's Scholarship and was thus made less dependent upon her widowed mother. The girl soon began to attract attention to her person and musical gifts. Nature had been bountiful in both respects. She was often spoken of as the "beautiful Miss Dolby," while the increasing development and charm of her voice strengthened the hopes excited by a fine musical organisation. About the year 1840 Miss Dolby began to show herself on conspicuous platforms. She often sang in the semi-chorus formed of Academy pupils at the Antient Concerts; while in 1841 she took part in a concerted piece for solo voices under the auspices of the Philharmonic Society. Started now on her career, the young lady rapidly made way in her profession, helped in no small measure by Mendelssohn, who, having heard her sing in "St. Paul" during one of his visits to this country, immediately sought her acquaintance, and on his return to Germany used his influence to obtain for her a hearing in that land. His efforts were so successful that, in 1846, the year of "Elijah," Miss Dolby appeared at the Gewandhaus, Leipzig, with such success that she resolved to make a further appeal to the judgment of Continental amateurs. France and Holland supported the verdict of Germany upon the young artist's claims, and then her English fame grew more and more till none could dispute her rank as premier contralto. How large a space Miss Dolby filled in general esteem thenceforward till her retirement in 1870 it is needless to indicate. In oratorio and English song she was indispensable on all important occasions; never was singer more uniformly welcome, and never did an honoured artist bear success with greater dignity and lack of self-assertiveness. In 1860 Miss Dolby, who, out of devotion to her mother and her family, had remained unmarried, happily united herself to M. Prosper Sainton, the eminent violinist, the issue of the union being a son, Mr. Charles Sainton, who promises to make his name as honoured among painters as it now is by musicians. Shortly after her retirement from the public platform, Madame Sainton founded a Vocal Academy, which she carried on to the day of her death in a very successful manner, many well-trained singers and teachers having come from under her hands. She also devoted a great deal of time to composition. Not a few of her songs are well known and popular, but Madame Sainton was not satisfied with such distinction as this. She aimed at higher rank, and in pursuit of it wrote no fewer than four cantatas:—"Dorothea," "The Story of the faithful Soul"—these have been published and performed—"Thalassa," which remains in MS., and another composed during the last few months, and soon to be published by Messrs. Novello and Co. In all these works there is evidence of more than mere effort. Madame Sainton began serious composition late in life, but it is clear that she was justified in doing so at any time. She had graceful ideas and could express them well. The lamented lady's last appearance in public was at her husband's farewell Concert in the Albert Hall, in June, 1883. On that occasion she sang "Tears, idle tears," and "Strangers yet" with much of her old command over the springs of sympathy.

Madame Sainton-Dolby is deeply mourned by a large circle of friends, who have lost in her one whom they greatly valued. The crowd at her funeral, and the genuine sorrow there manifested, testify to this, and also, far more

than "storied urn or animated bust," to her worth as a woman and an artist. May she rest in peace.

LEOPOLD DAMROSCH.—The death is announced on the 16th ult., at New York, of Dr. Leopold Damrosch, the excellent and energetic Director of the recently founded German Opera at that city, whose first season had just been most successfully concluded. Dr. Damrosch was born at Posen in 1832. He devoted himself to the study of medicine at Berlin and eventually became a successful candidate for academical honours, while at the same time he cultivated with characteristic energy his favourite art, music. Abandoning his profession for the pursuit of the latter, he soon became a leading member of the Weimar Orchestra, then under the direction of Liszt, and in this position became intimately acquainted with Bilow, Tausig, Raff, and others, from whom he imbibed his subsequent predilection for the more advanced school of the art. After accompanying Bülow and Tausig on several Concert-tours, he became musical director at Breslau, which post he quitted in 1871 for the more influential one of Conductor of the "Arion" Choral Society, at New York. Dr. Damrosch's career in America was extended, useful, and successful, while of late years he has occupied a very conspicuous and honourable position in New York as Conductor of the Oratorio Society, founded by him in 1873, and of the "Symphony Society," also founded by him in 1878. This culminated during the present year with a brilliant season of German opera under his direction at the new lyric theatre in the Empire City. Dr. Damrosch had all the musical weight of that venture on his shoulders. He went to Germany, engaged artists, superintended rehearsals, and conducted six performances per week; doing all with marvellous enthusiasm. We shall not be surprised to hear that he has fallen a victim to overwork, collapsing suddenly under the great burden which might have crushed a far younger man. Dr. Damrosch leaves two sons in the profession, one being Organist of the Episcopal Cathedral, Denver, the other filling a like position at Mr. Henry Ward Beecher's church in Brooklyn.

A SPECIAL performance of Mackenzie's Oratorio "The Rose of Sharon," will be given on Friday evening, the 20th inst. An exceptionally fine rendering is guaranteed by the announcement that the solos will be sung by Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley; and further, that the composer will come from Italy expressly to conduct the performance himself. The choruses will be sung by a choir brought together specially for the purpose. Mr. Eaton Faning, who is rapidly becoming known as one of the best choir-trainers, will have charge of the preliminary rehearsals.

THE Annual Dinner of the South London Musical Club took place at the Holborn Restaurant on Saturday evening, the 7th ult. The chair was occupied by Sir George Macfarren, and many distinguished visitors were present. About 180 members and friends sat down to dinner, and the proceedings afterwards were of an interesting character. After the toast of "the Queen," Sir George Macfarren, in proposing that of "The Club," gave a very interesting account of the progress of male voice part-singing in England, from the earliest time. He said that when there were but three figures in the date, a number of monks crossed from the Monastery of the White Choir in Ireland, went up the Solway, reached Newcastle, and there introduced among the people their habit of singing concerted music. Hereward the Saxon and his friends, on going on a visit to Cornwall, was admitted to the wedding feast of the daughter of the king, because of their excellent singing, in the manner of the Eastern counties, of songs of three parts; and on this account they were well entertained, occupied a seat at the high table, and were allowed to drink the health of the bride. Further on, in the thirteenth century, were written and practised compositions for six men's voices, and those which were extant were earlier than any written music of any Christian country. Again, at the Court of King Henry VIII., those persons were best esteemed at his Court who were able and willing to take part with him in the three-part songs for men's voices, of

which the King was very fond. At the time when Henry had occasion to send Cromwell on an embassy to Pope Julian, Cromwell took with him a party of English singers, who so delighted the Pope by their performances outside the tent, where he was taking the air, that he was already predisposed to grant the King's suit. Although it was said that in the time of the Commonwealth music was dethroned from the heart of the English people, in that period was published the collection of tunes known as the "Dancing Master," comprising all the beautiful ballad melodies which so distinguishes our national music. John Playford also published a collection of "Airs and Dialogues," which comprised three compositions, the first that ever were defined by the title "Glee." The Glee is there used as the expression of a convivial and mirthful state of mind, and thus an explanation is obtained of the mysterious word Glee. Sir George then alluded to the influence of Italian Opera, and then went on to say that in the same year that Handel wrote "The Messiah," 1741, was instituted the Madrigal Society. The original members were of a humble class, a conspicuous person among them being John Hawkins, a lawyer's clerk, who afterwards became a magistrate. He obtained knighthood, and wrote a ponderous work entitled "The History of Music." No one was admitted who could not sing his part at sight, before the assembled members. The subscription was three shillings a quarter, which included a supper. The Glee Societies were instituted later, and were societies of gentlemen who met more for the pleasures of the table than for the delights of music. They engaged professional singers to sing to them while they were engaged over their glasses. The people themselves were now re-asserting that love of music which he regarded as especially a characteristic of Englishmen, and he thought that societies like the South London Musical Club were very important in combining the fraternal feeling with the art-feeling, prompting to greater efforts. He learned that the Society had passed through ten years of its life, having been instituted on January 27, 1875, a day for ever dedicated to the greatest of musicians, Mozart, it being his birthday. Very sound work was being done by the club, and the thanks of all present were due to the gentlemen who had instituted it. He wished them long life, constant prosperity, and ceaseless advancement in the performance of the masterpieces they undertook. The President of the Club, in responding, gave some particulars of the rise and progress of the Club. They now numbered 220 members, eighty of whom were singing members. Ten smoking Concerts, and three high-class evening Concerts were given throughout the year, admittance to all being by invitation. Their financial position was excellent, for they had money invested in Consols. Mr. Chas. Stevens, the Musical Director, proposed the health of the Chairman, and the Rev. J. Colbeck and Mr. Henry Gadsby responded to the toast of "The Visitors." A selection of part-songs, including "The Beleaguered" (Sullivan), "Father of Heroes" (Callcott), "King Canute" (Sir G. A. Macfarren), an "Italian Salad" (R. Genée), and "Chinese March" were performed, and solos by Messrs. Pompe and Ponsford were contributed. It may be remembered that shortly after the occasion of the last annual dinner, presided over by Mr. J. Barnby, the Gresham Hall, which had recently been taken over by a Company formed amongst the members of the Club, was burned to the ground. The company was, however, fully insured, and is now in possession of a handsome hall, of unrivalled acoustic properties, with very convenient offices. A new organ, of three manuals, by Bevington, has just been added.

THE Members of the Gravesend and Milton Choral Association gave a very successful performance of Handel's "Messiah," on Monday evening, the 16th ult., in honour of the bi-centenary of the composer's birth. The solo vocalists were Mrs. Hutchinson, Miss Cravino, Mr. A. Kenningham, and Mr. Bridson. Mrs. Hutchinson was in excellent voice, and her rendering of "I know that my Redeemer liveth" produced a most thrilling effect upon the audience, as did also "Why do the nations," by Mr. Bridson. The choruses throughout were rendered with marked precision and finish, reflecting the highest credit upon Mr. Charles R. Green, the Conductor, for his careful training. An efficient orchestra was engaged, including Mr. T. Harper, who played the trumpet obbligato.

THE return of Mr. William J. Winch, the American tenor, to his own country, after his successful visit to England, has excited the utmost enthusiasm, the principal Boston papers being unanimous in their praise of his exceptionally fine voice and style. His singing at the thirteenth Boston Symphony Concert is thus noticed in the *Boston Evening Transcript*: "Mr. Winch comes back to us from his English triumphs with the beauty of his voice unimpaired; he stands to-day, as he has stood for some years, as one of the few American singers who show an appreciation of what constitutes style in singing." In the *Boston Saturday Evening Gazette* we read: "Mr. Winch's style has broadened greatly, and has acquired a deeper warmth, finish, and sincerity since he was last heard here. His singing of all his selections was highly artistic, and was particularly noticeable for its fine phrasing, manliness, and the varied grace of expression and purity of taste that distinguished it." The *Boston Sunday Herald* says: "The re-appearance of Mr. Winch made quite a notable event, on account of his long absence from Boston Concert Halls, and his great popularity was shown by the cordial greeting given him on his entrance. His singing had all the charm of former days, the same purity of tone, clear intelligent phrasing, and clear enunciation characterising his interpretation of each of his several numbers"; and the *Boston Daily Evening Traveller* bears testimony to his powers in the following manner: "In the Raft song ('Madchenlied') the style of the singer was magnificent; and the favourite Jensen Lieder was sung with a gracefulness and delicacy of motion that will ever be the envy of all the tenors of the town. Is it not gratifying for any city to own such a singer?"

MISS HOLLAND gave a Concert on the 24th ult., at Grosvenor House (by permission of the Duke of Westminster), in aid of the Dudley Stuart Home for Training Poor Girls for Service. The programme was an interesting one, consisting of Brahms's "Gesang der Parzen" ("Song of the Fates") and of a Cantata by Herr Josef Rheinberger, entitled "Christophorus" ("The Legend of St. Christopher," in the English version), the latter being heard for the first time in England on this occasion. In the rendering of both these works the choral-singing was marked throughout by that refinement and intelligent appreciation of the subject in hand, which we look for in a well-trained choir of English amateurs like Miss Holland's. The solo numbers of the Cantata were likewise interpreted by members of the choir. Herr Rheinberger's "Christophorus" is well suited for a performance on a limited scale, like the present, and while scarcely possessing any distinctive claim for originality, is decidedly interesting. We shall, however, have an opportunity of soon hearing the work again, as Miss Holland will repeat the performance at Apsley House and Grosvenor House, on the 3rd and 5th inst. respectively. Mr. Owen Evan Thomas, a young bass singer (pupil of Signor Lamperti, of Milan), contributed two songs to the programme—"Song of Hybris the Cretan," by J. W. Elliott; and "The King of Thule," by M. White—in which he displayed a fine voice of exceptional compass and sympathetic timbre, although evidently suffering from a relaxed throat. Mr. Thomas will render a still better account of himself ere long, or we are much mistaken.

THE first of a series of three Subscription Chamber Concerts, under the direction of Messrs. Walter Mackway and Charles Stewart Macpherson, was given at the Brixton Hall, on the 17th ult., with much success. The programme, which consisted entirely of works composed between 1750 and 1820, comprised Mozart's Pianoforte Quartet in G minor, No. 1; Beethoven's Sonata in F, Op. 17, for pianoforte and horn; the same master's Pianoforte Trio in E flat, Op. 1, No. 1; Spohr's "Grande Polonaise," Op. 40, for violin; Weber's "Rondeau brillant," in E flat, for pianoforte, and songs by Haydn and Schubert. The executants were: violin, Miss Winifred Robinson; viola, Mr. W. H. Hann; violoncello, Mr. J. E. Hambleton; French horn, Mr. C. F. E. Catchpole; pianoforte, Mr. Charles S. Macpherson; vocalist, Miss Hilda Wilson; accompanist, Mr. Alfred Izard. The next Concert, to embrace works composed between 1820 and the present time, will take place on the 3rd inst.

A CONCERT (the fourth of the season) was given on the 10th ult., at Westminster Chapel, by the chapel choir, under the direction of Mr. David Woodhouse. Among the choral numbers of the programme may be mentioned the chorus "O Father, whose Almighty Power," from "Judas Maccabæus," and the "Hallelujah" from "The Messiah"; numerous solo performances, both vocal and instrumental being also included. The Concert, which, on the whole, was of a somewhat "amateurish" type, presented, however, some few features of special interest, including the skilful organ-playing displayed by Mr. W. G. Wood in a Fantasia and Fugue in C major of his own composition. Mr. Wood evidently knows how to write for his instrument, the present Fantasia being a highly effective and at the same time an earnest, musicianlike production. It was duly appreciated and redemanded by the audience, the composer responding by a repetition of the vigorous and cleverly wrought fugal portion of the work. Other instrumental solos were contributed by Messrs. H. C. Tonking (violin and organ) and Mr. J. E. Hambleton (violin), Miss Sara Wells, Miss Adelina Fermi, and Mr. Musgrove Tufnail being the solo vocalists. There was a very good attendance.

A PIANOFORTE Recital was held (by invitation) at the Blüthner Pianoforte Rooms, 46, Kensington Gardens Square, on the 6th ult., by Herr Alfred Richter, assisted by Herr Josef Ludwig (violin), Mr. W. E. Whitehouse (violin), Miss Beata Francis, and Mr. Walter Clifford (vocalists). Herr Alfred Richter, who, we believe, made his *début* on this occasion before an English audience, is a son of the late professor at the Leipzig Conservatorium, and may therefore be assumed to have been the recipient of a substantial musical education, both as regards the theoretical and practical requirements of his art. Nor did he, on the occasion under notice, fail to render a very satisfactory account of his attainments under such auspices. In pieces by Chopin and Liszt, the pianist displayed a brilliant, albeit as yet somewhat uneven technique, while he also manifested a considerable talent for fluent yet thoughtful writing in several compositions of his own for pianoforte solo. Altogether the performance of this young artist impressed us very favourably, and we heartily wish him every success.

THE Wesleyan Methodist Sunday School Union Metropolitan Festival Choir, gave their first Choral Festival, at Exeter Hall, on Tuesday evening, the 24th ult. The programme had been most judiciously chosen, and consisted of a very fine selection of music. The Choir was exceptionally good, and showed most careful training on the part of the Conductor, Mr. C. J. Dale. The attack was excellent and the enunciation of the words very clear. The sopranos were particularly bright, strong, and fresh. The Choir showed to the greatest advantage when singing the hymns, the effect being grand and imposing; among these, "Unfurl the Christian standard," by Mr. Alfred Rhodes, was very striking, being a bold and effective tune. The solos were ably rendered, those of Miss Fusselle, Mr. John Probert, and Mr. Bayne being especially successful. There was a full attendance, and the arrangements reflected the greatest credit on the management.

THE Annual Concert by the Orchestral band connected with the South London Institute of Music was given at the Surrey Masonic Hall, Camberwell, on January 30. The instrumental portion of the programme included the overture to Rossini's "Semiramide," an "Intermezzo" by W. S. Lambert (conducted by the composer), Mozart's "Jupiter" Symphony, and a selection from Verdi's "Il Trovatore." The performance, while manifesting many faults, was praiseworthy as the work of amateurs, who may for the present be advised to be less ambitious. Mr. T. E. Gatehouse acted as leader, also playing solo parts, and Mr. Leonard C. Venables conducted.

THE members of St. Mark's (North Audley Street) Choral Society—Conductor, Mr. Thomas Mountain—gave their first Concert for the third season, on Tuesday, the 3rd ult. The programme consisted of Mendelssohn's "Hymn of Praise" and Macfarren's "Christmas." The vocalists were Miss Clara Leighton, Miss Marian Ellis, R.A.M., and Mr. Henry Piercy. Miss Davis presided at the pianoforte, and Mr. W. Bolton at the harmonium.

A MISCELLANEOUS Concert was given at St. Peter's Hall, Brockley, by the choir of St. Peter's Church, on Tuesday, January 27, in aid of the funds for improving the organ. A new setting of the 137th Psalm "By the waters of Babylon" by the Conductor, Dr. C. J. Frost, was successfully produced. The work comprises an opening chorus, "By the waters," a tenor solo "For they that led us away," sung by Mr. H. J. Bremley, a soprano and contralto duet "If I forget thee, O Jerusalem," most effectively rendered by Miss Pierpoint and Miss Bocquet, a bass solo "If I do not remember thee," sung by Mr. H. C. Thomas, a quintet "Remember the children of Edom," beautifully sung by Miss Russell and the four vocalists already named, which was encored, and a chorus "Blessed shall he be."

ON Tuesday, the 3rd ult., an Invitation Concert was given at the Norwood Institute by the pupils of the Rev. W. C. Rodgers, Hawtree House School, West Dulwich. The first part of the programme consisted of Cowen's "Rose Maiden," the orchestral accompaniment being by amateurs, with professional help. The Cantata was well rendered, the "Wedding" Chorus being encored. The soprano solos were efficiently sung by Master Ernest Knott (who possesses a good voice and method) the tenor and bass parts being well sustained by Messrs. Rodda and Carter. Every number in the work was received with the greatest applause by the large audience. The second part was headed by Gluck's Overture to "Iphigenia in Aulis," and included several songs and glees. The Concert was conducted by Mr. E. A. Pole, assistant master.

THE first number of the *Quarterly Musical Review*, published in Manchester, and edited by Dr. Hiles, commences with the usual Introduction declaring that the work is especially established to supply a want. Whilst cordially wishing every success to the new venture, we cannot but think that the Editor affirms too much when he assumes that no journal exists in which "all musical questions may be carefully considered, and by which all efforts for the advancement of musical culture may be forwarded." Plenty of room, however, can be found for more workers in the cause; and as all the papers in the opening number are ably written, the *Quarterly Musical Review*—which is avowedly the organ of the "Society of Professional Musicians"—may take a fair place amongst the number of periodicals devoted to the art.

THE Annual Concert of the Violin Classes at the Birkbeck Institute, under the direction of Mr. Fitzhenry, took place on the 14th ult. The selections played by the classes formed of course the chief features of interest, and these comprised an arrangement of "Der Freischütz," Minuet (Handel), "Mignon" Gavotte (Thomas), and National Airs (S. Jarvis). The vocalists—Miss K. Fusselle, Miss Marian McKenzie, Mr. Arthur Thompson, and Mr. Thurley Beale—were much appreciated in their several selections; and Mr. T. E. Gatehouse won much applause for his violin solos. Mrs. Fitzhenry and Mr. A. E. Izard played a pianoforte duet. Mr. Charles Fry recited "The Minstrel's Curse," a ballad for declamation with pianoforte accompaniment by F. Corder, with much success, and contributed two humorous recitations in the second part. Messrs. A. E. Izard and H. S. Webster acted as accompanists.

THE Kyrie Choir gave a performance of "St. Paul," in Shoreditch Parish Church, on January 28. The soloists were Mrs. Spilling, Miss George, Mr. Reginald Groome, and Mr. Pelham Roof. On the 11th ult. the Choir sang Mendelssohn's "Hear my prayer," the "Dies Irae" (Mozart), and Spohr's "Last Judgment," in Stepney Meeting House. The soloists were, Miss Amy Aylward, Miss Clotilde Kapfi, Mr. Henry Yates, and Mr. R. E. Miles. Mr. E. H. Turpin accompanied on the organ, and Mr. Malcolm Lawson conducted on both occasions.

THE Marlborough Choral Society gave the sixth Concert of the present season on Tuesday January 27, at St. Peter's Hall, Chelsea. Handel's "Messiah" was the work chosen for performance. The solos were admirably given by Miss Patti Winter, Miss Augusta Piffin, Mr. Brackstone Smith, and Mr. Joseph Catten, and the choruses were equally well sung by the Choir, under the direction of Mr. T. R. Macrow, the Conductor.



Composed for and Dedicated to the Conductor, Mr. WILLIAM J. KEMPTON,  
and the Members of the Belfast Choral Association.

The Musical Times,

# The Snowdrop.

March 1, 1885.

*Con moto.* *p dolce.* A FOUR-PART SONG. Composed by FREDERIC ARCHER.

SOPRANO. The love - ly flower that now is bloom - ing On Nature's lawn of dri - ven

ALTO. The love - ly flower that now is bloom - ing On Nature's lawn of dri - ven

TENOR. The love - ly flower that now is bloom - ing On Nature's lawn of dri - ven

BASS. The love - ly flower that now is bloom - ing On Nature's lawn of dri - ven

PIANO. *Con moto.* *p dolce.*

snow, Appears to tell us Spring is com - ing, And drea - ry Win - ter soon will

snow, Appears to tell us Spring is com - ing, And drea - ry Win - ter soon will

snow, Appears to tell . . . us Spring is com - ing, And drea - ry Win - ter soon will

snow, to tell us Spring is com - ing, And drea - ry Win - ter soon will

go, . . . and drea - ry Win - ter soon will go, . . . Each pass - ing

go, . . . and drea - ry Win - ter soon will go, *p sostenuto.* Each pass - ing

go, . . . and drea - ry Win - ter soon will go, . . . Each pass - ing breath of

go, . . . . . and drea - ry Win - ter soon will go, . . . Each pass - ing

breath, each breath will shake it, So pli - ant is its

breath, each pass - ing breath, So pli - ant is its

wind . . will shake . . it, So pli - ant is its

will shake it, So pli - ant is its

ten - der form, *con energico.*

ten - der form, You'd think the rag - ing north would *con energico.*

ten - der form, *con energico.* You'd think the rag - ing north would

ten - der form, You'd think the rag - ing north would break it, you'd think the rag - ing north would *con energico.*

But no! but no! it triumphs o'er the storm, but *sonore.*

break it, But no! but no! it triumphs o'er the storm, but *sonore.*

break it, But no! but no! it triumphs o'er the storm, but

break it, But no! but no! it triumphs o'er the storm, but

*schierzando.*  
*p*  
 no! it tri - umphs o'er . . the storm. Gay daf - fo - dils, meek-ey'd prim -  
*pp*  
 no! it tri - umphs o'er . . the storm. Daf - fo - dils and prim -  
*pp*  
 no! it tri - umphs o'er . . the storm. Daf - fo - dils and prim -  
*pp*  
 no! it tri - umphs o'er . . the storm. Daf - fo - dils, prim -  
*p schierzando. pp*

ro - ses, The crimson - spot - ted cow-slip too, . . the crimson - spot - ted cow-slip  
 ro - ses, crim - son-spot-ted cow-slip too, . . the crimson - spot - ted cow-slip  
 ro - ses, crim - son-spot-ted cow-slip too, . . the crimson - spot - ted cow-slip  
 ro - ses, spot-ted cow - slip too, . . the crimson - spot - ted cow-slip

*pp*  
 too, . . The gold-en saf - fron that un - clo - ses Its cup to catch . . the morning  
*pp*  
 too, . . The gold-en saf - fron that un - clo - ses Its cup to catch the morning  
*p*  
 too, . . The gold-en saf - fron, Its cup to catch . . the morning  
*p*  
 too, . . saf-fron un - clo - ses Its cup to catch the morning

*meno mosso. con espress.*  
*pp*  
 dew . . . will soon, will soon ap - pear, And must thou die then, sweet flow'r - et, Sweet

*con espress.*  
*pp*  
 dew . . will soon, will soon ap - pear, And must thou die then, sweet flow'r - et, Sweet

*con espress.*  
*pp*  
 dew . . . will soon, will soon ap - pear, die then, sweet flow'r - et, Sweet

*pp*  
 dew . . will soon, will soon ap - pear, Sweet

*meno mosso.*  
*pp con espress.*

*p*  
 her - ald of their day, . . and must thou die then, sweet flow'r - et, sweet her-ald of their

*p*  
 her - ald of their day, . . and must thou die then, sweet flow'r - et, sweet her-ald of their

*p*  
 her - ald of their day, . . and must thou die then, sweet flow'r - et, sweet her-ald of their

*p*  
 her - ald of their day, . . sweet her-ald of their

*p*

*rall. e dim.* *con espress.* *a tempo.* *cres.*  
 day, sweet her - ald of their day, . . Spring will re - turn with

*rall. e dim.* *a tempo.* *cres.*  
 day, sweet her - ald of their day, . . Spring will re - turn with

*rall. e dim.* *a tempo.* *cres.*  
 day, . . sweet her - ald of their day, Spring will re - turn with

*rall. e dim.* *a tempo.* *cres.*  
 day, . . of their day, Spring will re - turn with

*rall. e dim.* *a tempo.* *cres.*  
 day, . . of their day, Spring will re - turn with



bright - er skies, . . The snow - drop meek - ly, meek - ly

bright - er skies, . . The snow - drop meek - ly, meek - ly

bright - er skies, . . The snow - drop meek - ly, meek - ly

bright - er skies, . . The snow - drop meek - ly, meek - ly

says . . and dies. *pp* *rall.* *a tempo lmo.* Yes! sweetest flower, when thou art

says and dies, *pp* *rall.* *a tempo lmo.* Yes! sweetest flower, when thou art

says . . and dies, *pp* *rall.* *a tempo lmo.* Yes! sweetest flower, when thou art

says and dies, and dies, *pp* *rall.* *a tempo lmo.* Yes! sweetest flower, when thou art

bloom - ing On Nature's lawn of dri - ven snow, *mf* Thou'rt sent to tell . . us Spring is

bloom - ing On Nature's lawn of dri - ven snow, *mf* Thou'rt sent to tell us Spring is

bloom - ing On Nature's lawn of dri - ven snow, *mf* Thou'rt sent to tell us Spring is

bloom - ing On Nature's lawn of dri - ven snow, *mf* To tell us Spring is

com - ing, To tell us Win-ter soon will go, . . to tell us Win-ter soon will

com - ing, To tell us Win-ter soon will go, . . to tell us Win-ter soon will

com - ing, To tell us Win-ter soon will go, . . to tell us Win-ter soon will

com - ing, To tell us Win-ter soon will go, . . to tell us Win-ter soon will

go, . . O . . when we mourn for . . joys de - part - ed,

go, *sostenuto*. O . . when we mourn for . . joys de - part - ed,

go, . . O when we mourn for joys . . de - part - ed, . . .

go, . . O when we mourn for joys de - part - ed,

Let us re - mem - ber this . . weak thing,

Let us re - mem - ber this weak thing,

Let us re - mem - ber this weak thing, *con espress.*

Let us re - mem - ber this weak thing That whispers to the broken

*con espress.*

*mf*  
New joys will come like

*p*  
That whispers to the broken heart - ed, .. New joys will come like

*p*  
That whispers to the broken heart - ed, .. New joys will come like

heart - ed, that whispers to the broken heart - ed, .. New joys will come like

*cres.* *f*  
flowers of Spring, new joys will come like flowers of Spring, new

*cres.* *f*  
flowers of Spring, new joys will come like flowers of Spring, new

*cres.* *f*  
flowers of Spring, new joys will come like flowers of Spring, new

*cres.* *f*  
flowers of Spring, new joys will come like flowers of Spring, new

*rit.* *f*  
joys, new joys will come like flowers of Spring, .

*rit.* *f*  
joys, new joys will come like flowers of Spring, .

*rit.* *f*  
joys, new joys will come like flowers of Spring, .

*rit.* *f*  
joys, new joys will come like flowers of Spring, .

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(To be continued.)

COMPLETE LISTS GRATIS AND POST-FREE.

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M. GUILLMANT received an enthusiastic welcome from a large audience at the Bow and Bromley Institute on Saturday, the 14th ult., where his fine playing was fully appreciated. For the theme of his improvisation M. Guilmant selected "The Soldiers' Chorus" from "Faust," and upon this being encored played Lemmens's Pastorale in F. An encore was also accorded to his rendering of a Musette by Rameau; another notable feature being M. Guilmant's own Sonata in D minor, which was given for the first time. Mr. Bingley Shaw, from Southwell Cathedral, proved himself the possessor of a bass voice of considerable range, and made a favourable impression, three of his four songs being encored.

An excellent Concert was given on the 10th ult., under the patronage of the Right Hon. the Lord Mayor, at the Schoolrooms, New Church Road, Camberwell, by Mr. G. Augustus Holmes, Organist of St. George's Church. The programme included quartets, excellently played by Messrs. Hannex, A. Gambier Holmes, F. C. Preston, and G. Augustus Holmes, one of which, "The Ceremonial March," composed by Mr. Holmes, elicited the heartiest expressions of approbation. The artists were Madame Lansdell-Sims, Miss Meta Russell, Miss Winterton, Mr. George Hunt, Mr. C. A. White, Mr. James Budd, and Mr. Seymour Smith; and the accompanists, Mr. Horace Petley, L.A.M., Mr. Seymour Smith, and Mr. G. Augustus Holmes.

A REMARKABLY fine performance of "The Creation" was given by the Borough of Hackney Choral Association on Monday, the 23rd ult. The great improvement in Mr. Prout's choir was further evidenced, and it is impossible to imagine the choruses better sung. Mrs. Hutchinson rendered the soprano airs with exquisite taste, and an extremely favourable impression was made in the tenor music by Mr. Holberry Hagyard. This gentleman possesses a voice of excellent quality, and sings with such purity of style as to lead us to anticipate that he may shortly win a high position in the concert-room. The bass music was satisfactorily interpreted by Mr. R. Hilton. There was a crowded and most enthusiastic audience.

AT the first Examination for the Degree of Bachelor in Music, at the University of Oxford, the following have satisfied the examiners: J. S. Barry, B.A., St. Edmund Hall and York; G. W. Barton, Turrell's Hall; J. H. Crosby, Queen's College and Ely; J. E. Green, Christ Church and Stroud; P. M. T. Laing, St. John's College; R. B. Moore, New College and Exeter; M. H. Peacock, M.A., Exeter College and Wakefield; W. E. Pitman, Keble College and Penge; T. H. Y. Trotter, B.A., New College. Examiners: Sir F. A. Gore Ouseley, D.Mus., M.A., Christ Church, Professor of Music; C. H. H. Parry, D.Mus., M.A., Exeter College, Chorus; J. Frederick Bridge, D.Mus., Queen's College.

ON January 25 (conversion of St. Paul) a special Service took place at St. Agnes, Kennington, at which a selection from Mendelssohn's "St. Paul," was performed, with full orchestral accompaniments. The regular choir of the church sang the choruses admirably, "Rise up, arise," being rendered with much vigour and spirit. The principal vocalists were Madame Worrell, Miss Emily Himing, Signor Rizzelli, and Mr. Joseph Lynde. Mr. F. Lowden was at the organ, and Mr. W. W. Hedgcock, the Organist and Choirmaster of the church, conducted. Smart's Postlude in D (Allegro Pomposo), arranged for organ and orchestra, brought this most successful service to a conclusion.

MADAME EDITH DANIEL gave her annual Concert at Brixton Hall, on Wednesday evening, the 4th ult., which was most successful. Madame Daniel gained a hearty reception for each of her contributions, and was efficiently supported by Madame Frances Brooke, Miss Annie Matthews, Miss Maud Cooke, Madame Raymond, Mr. E. Dalzell, Mr. James Budd, Mr. H. Horscroft, Mr. S. J. Allbright (violin), and Mr. Turle Lee (accompanist).

MR. LOUIS N. PARKER, of Sherborne, has been appointed English representative of the newly established "Revue Wagnérienne." Mr. Parker will be glad if all notices of Wagnerian performances, lectures, or publications, are sent to him at the above address.

An entertainment was given at the Highbury Athenæum, on the 13th ult., on behalf of the North London Nursing Association for the Poor, when a musical Idyll, entitled "The Gipsies' Halt," was performed. The work was written and the music arranged by Mrs. C. J. Birch, and the characters were sustained by pupils and friends of Mrs. Girling, assisted by Masters Ernest and H. Birch, of St. Paul's Cathedral. The music, which comprised many well-known choruses, &c., was very well sung, and the performance generally very creditable. The band of the Highbury Philharmonic Society, conducted by Dr. J. F. Bridge, played selections between the acts.

MR. W. E. B. KENDALL gave a Concert-Lecture on "The Voice in Speaking and Singing," on the 9th ult., at the Crystal Palace, to an audience including many members of the medical profession. The lecturer explained in detail, by means of coloured diagrams, the construction of the vocal organs, and advocated strongly "deep breathing" to all voice-users; he also deprecated the use of tobacco and stimulants in general, remarking that every stimulant must in turn become a laxative agent. The vocal illustrations were effectively sung by Mr. and Madame Kendall, and Mr. Iver McKay. Mr. Oliver King (pianist to the Princess Louise) presided at the pianoforte.

THE usual Monthly Smoking Concert of the Victoria Glee Club, under the direction of Mr. W. Sexton, was held on Saturday, the 21st ult., at the Victoria Mansions Restaurant, Victoria Street, S.W. The programme comprised: "Down in a flow'ry vale" (Festa), "Fair Flora decks" (Danby), "Hark, the merry Drum" (Krugh), "The Three Chafers" (Truhn), "Discord" (Webbe), "The Be-leaguered" (Sullivan), "Peace to the souls of the Heroes," and "Who comes so dark?" (Callcott). Songs were given by Messrs. B. T. Waddams, J. W. Sanderson, B. Thelenberg, and R. W. Heney. Mr. Frank Swinford was the accompanist.

MADAME JEANNETTE PRICE and Miss Nellie Price gave their annual Concert at the Horns Assembly Rooms, Kennington Park, on the 10th ult., under the patronage of Sir William McArthur, M.P. Madame and Miss Price were highly successful in their solos. The other vocalists were Madame Lansdell Sims, Madame A. H. Watkins, Mdlle. Marie Vagnolini, Miss Emily Pritchard, Mr. Edward Mills, Mr. Wakefield Reed, Mr. T. C. Lockley, Mr. G. S. Graham, and Mr. A. G. Pritchard. Pianoforte solos were admirably given by Miss Eleanor Wynne and Miss Annie Crome. There was a very large audience.

IN response to the offer by the Philharmonic Society of a prize of twenty guineas for the best Concert Overture, some ninety overtures were received from all parts of the world. After much trouble and careful examination of these MSS., the prize has been awarded to the composer of a "Dramatic Overture," marked with the motto, "Fortune, all men call thee fickle," which proves to be composed by Herr Gustav Ernest, a Prussian, residing in London. Composers of the unsuccessful works are now invited to apply for their MSS. to the Hon. Sec., Mr. Francesco Berger, 6, York Street, Portman Square, W.

THE second Concert this season of the Clapham Choral Society was given on the 10th ult., at Belmont Hall, under the direction of Mr. Clement Colman. The programme consisted of Mendelssohn's "Walpurgis Night" and "13th Psalm," and Schubert's "Song of Miriam." The choir showed careful training, and sang with great brilliancy and precision. The soloists were Miss Josephine Cravino, Mr. E. Dalzell, Mr. Henry Blower, and Master Frank Charlton, whose rendering of the parts assigned to them tended very materially to make the Concert a decided success.

THE performance by The Sacred Harmonic Society of Handel's fine Oratorio "Belshazzar," announced to take place at St. James's Hall, on Friday, the 27th ult., was too late for notice in our present number. As it is many years since the work was heard in London, its revival by the Sacred Harmonic Society in commemoration of the bi-centenary of Handel's birth, is an event of much interest. The principal vocalists promised are Miss Annie Marriott, Miss Chester, Madame Patey, Mr. Edward Lloyd, and Mr. Bridson; Conductor, Mr. Charles Hallé.

HERR HERMANN FRANKE, in his "arrangements for the season," announces that the Richter Concerts will commence at St. James's Hall, on Monday, May 4, and that nine performances will be given. He also promises, at Prince's Hall, Piccadilly, three Chamber Concerts, at which the celebrated "Heckmann Quartet" will appear. The dates named for these Concerts are the 26th ult., the 3rd and 10th inst. A short season of German Opera is said to be "in contemplation"; but the carrying out of this design will depend upon the amount of support forthcoming.

THE Examination for the Degree of Doctor in Music, at the University of Oxford, and the second Examination for the Degree of Bachelor in Music, will be holden in October next. For the last-named Examination, in addition to the usual subjects, there will be required a critical knowledge of Spohr's "Last Judgment," full score; and Mozart's Symphony in D, known as "The Prague Symphony," full score. All exercises are to be sent to the Professor of Music, Sir Frederick A. Gore Ouseley, St. Michael's, Tenbury, as early as possible. None can be received after the end of June.

ON Wednesday Evening, the 4th ult., at the Church of St. Andrew, Stockwell, the choir augmented by that of the St. Andrew's Choral Society, sang very effectively the Christmas Music from the "Messiah," commencing with the Recitative "Behold a Virgin," and ending with the Chorus "Glory to God." During the offertory the "Hallelujah" Chorus was exceedingly well rendered. The conductor was Mr. R. Felix Blackbee, Organist and Choirmaster of the Church, and Conductor of the St. Andrew's Choral Society, his pupil Mr. Frederick Williams presiding at the Organ.

ON the 17th ult., the members of the Euston Glee Union gave their second Smoking Concert of the season, at Euston Station, when a very attractive miscellaneous programme was provided; the part-songs, "I heard the bells in distant greeting" (Isenmann) and "The Beleaguered" (Sullivan), eliciting special marks of approval from a large and appreciative audience. The songs were very efficiently given by members of the Union; Mr. J. Jones ably presided at the pianoforte, and Mr. Stephen Kilbey was the Conductor. The next Concert will take place on Monday, April 13.

AT the weekly Concert at Whitefield's Tabernacle on the 24th ult., the bi-centenary of Handel's birth was marked by the programme being devoted to the master's compositions. The soloists were Madame Minnie Gwynne, Miss Mary Thomas, Mr. Arthur Thompson, and Mr. Frank May, who rendered acceptably airs from "The Messiah," "Judas," "Jephtha," "Samson," &c. The Concert was under the direction of Mr. Arthur Dorey, who played, as organ solos, Overture "Occasional Oratorio," and Concerto in F.

AT the Second Conversazione of the Artists' and Amateurs' Society, held at the Prince's Hall Galleries, on Tuesday the 24th ult., a high class programme was performed under the direction of Mr. Avalon Collard. Mrs. Brereton, (Miss Ambler) and Mr. Harper Kearton were the vocalists, and the programme included Grieg's Sonata in F for violin and pianoforte (by Herr Andreas Pettersson and Mr. C. W. Perkins), and a Trio for violin, pianoforte, and organ (Mr. Avalon Collard), "Melodie Religieuse," by Berthold Tours.

AN Organ Recital was given at St. John's Parish Church, Hackney, on Tuesday evening, the 17th ult., by Mr. Arthur Trickett, F.C.O., the Organist. The instrument has three manuals, thirty-one stops, the diapasons being very fine. It is a G organ, but C pedals were substituted a few years ago. The programme comprised Sonata No. 6 (Mendelssohn), Andante (Wesley), Larghetto, Second Symphony in D (Beethoven), Prelude and Fugue in E (Bach), Alla Pastorale (Smart), and Offertoire in G (Wély).

MENDELSSOHN'S "St. Paul" was given at Union Chapel, Islington, on the 27th ult., under the direction of Mr. Williamson. The solo artists were Miss Agnes Larkcom, Miss Rose Dafforne, Mr. John Probert and Mr. Bridson. Mr. Fountain Meen presided at the organ.

IN addition to the special performance of "The Rose of Sharon" at St. James's Hall, on the 20th inst., the work will be given by the choir of the Bow and Bromley Institute, under the direction of Mr. W. G. McNaught, on the 10th inst. It will also be heard at Glasgow, on the 17th; Newcastle-on-Tyne, 24th; and Arbroath and Dundee, 30th and 31st. The first performance in New York, under Mr. Theodore Thomas, has been unavoidably postponed until April.

THE Wood Green and Bowes Park Choral Society gave their second Concert of the season, at the Masonic Hall, on Tuesday evening, the 17th ult.; the programme consisting of Barnett's "Ancient Mariner" and a miscellaneous selection. The principal vocalists were Madame Clara West, Miss Edith Kelly, Miss Kate Coldrey, Mr. G. Micklewood, and Mr. James Bayne; pianoforte, Mr. A. J. Hadrill; harmonium, Mr. C. E. Milner; Conductor, Mr. Plant Coldrey.

THE Bolingbroke Choral Society, Wandsworth Common, gave the second Concert this season at the Bolingbroke Hall on Shrove Tuesday, when Gade's "Erl King's daughter" was rendered with considerable success. The solos were entrusted to Mrs. Wood, R.A.M., Miss Nellie Dakin, Mr. Harry Hast, and Mr. F. Bevan. The miscellaneous items included songs by the above-named artists, and part-songs. Miss Lottie Gregory accompanied and Mr. Edgar Adams conducted.

THE members of the Lavender Hill Choral Society gave a successful Amateur Concert at St. Matthew's Room on the 3rd ult. A large number of members, including Miss Jekyll, Miss Woodhams, and Messrs. C. and J. Ortnor, contributed to the programme. Several part-songs were well rendered by the choir, especially "The Vikings," which received a well merited encore. Mr. J. R. Jekyll conducted, and the accompaniments were played by Miss Bird and Miss Stark.

THE second Annual Entertainment of Causton's Athletic Club was given at the South Place Institute, Finsbury, on Saturday, the 14th ult., when a highly interesting programme was provided. The solo vocalists were Misses Maud Cameron and Clara Myers, Messrs. Vincent Ives, Tom Maude, Charles Rowcliffe, R. N. Baxter, and H. P. Matthews. Instrumentalists, Messrs. F. Abernethy and J. Collings (piano), and H. Wilson (cornet). Part-songs by the Crystal Glee Union were also given with much effect.

A VERY successful Concert was given at the Royal Victoria Coffee Hall, Waterloo Road, on Thursday, the 5th ult., under the direction of Madame Clara West. Madame West was assisted by Miss Jeanie Rosse, Miss Rose Dafforne, Mr. Frederick Williams, Mr. Bell, and Mr. Lovett King, vocalists; violinist, Mr. Arthur Payne; pianist, Mr. W. West; and the band of the 7th Surrey Rifles.

AT St. Luke's Church, Chelsea, on the 8th ult., after Evensong, Mendelssohn's "St. Paul," Part I., was performed, accompanied by full orchestra, the soli being very ably taken by Mrs. North Home (née Wardroper), Miss Pattie Michie, Mr. Courtice Pounds, and Mr. Musgrove Tufnall, under the direction of Mr. Everard Hulton, Mus. B., Oxon.

WE have much pleasure in announcing that Mr. Joseph Bennett has returned to England, much improved in health, and that he will resume his articles upon the "Great Composers" in our next number. Our readers, however, will be glad to see that in our present issue he gives us the first instalment of a series of papers recording his impressions of the state of music in America.

A CONCERT was given to the patients of the Brompton Hospital on Tuesday evening, the 17th ult., by Miss Patti Winter, who contributed two songs with much effect. The other artists were Miss Grosvenor Gooch, Miss E. Caverhill-Shiels, Mrs. R. C. Drew, Mr. Patrick Hayes, and Mr. W. Stanhope Clarke. Mr. William Carter conducted.

THE Finchley Choral Society gave a performance, on the 5th ult., of Cowen's "Rose Maiden," under the direction of Mr. A. A. Yeatman. The vocalists were Miss Fusselle, Miss Clara Myers, Mr. John Probert, and Mr. James Bayne.

MR. TOBIAS A. MATTHAY gave a very successful Pianoforte Recital, at Clapham Hall, on the 5th ult., his programme comprising pieces by Liszt, Schumann, Brahms, Chopin, Weber, and two of his own compositions, all of which were played from memory. Mr. Hutchinson was the vocalist, and Mr. E. Fond accompanied.

A SECOND Oratorio performance, consisting of Haydn's "Creation," took place at the Victoria Hall, on Ash Wednesday, before a large audience. There was a full band and chorus, and the solo vocalists were Miss Beata Francis, Mr. Hanson, and Mr. Alfred J. Layton. Mr. H. A. Evans conducted.

MR. GEORGE DIXEY, of 8, Warwick Street, W., has been appointed Secretary to the Music Publishers' Association, in place of Mr. Lawrence Harris, resigned. It has been resolved by the Association to discontinue the publication of the Quarterly List of New Music which has for some time past appeared in THE MUSICAL TIMES.

MR. CARL ARMBRUSTER announces a course of five Lectures on "The Life, Theory, and Works of Richard Wagner," commencing on Saturday, the 28th ult., with vocal and instrumental illustrations, at the Royal Institution, Albemarle Street.

AN Organ Recital will be given by Mr. C. E. Miller at the church of St. Augustine and St. Faith, Old Change, on each Thursday during the present month, commencing at 1.15 p.m. and lasting for about three-quarters of an hour.

BACH's Passion Music will be sung at St. Paul's Cathedral at the special service on the last day of the present month, Tuesday, the 31st inst., at 7 p.m.

BACH's Passion Music (according to St. Matthew) will be sung by an augmented choir, with organ accompaniment, at St. Peter's Church, Eaton Square, on the last two Wednesdays in Lent, at 8 p.m.

THE 145th Anniversary Festival of the Royal Society of Musicians is fixed to take place at St. James's Hall on Thursday, May 7. Mr. Charles Santley will be the President of the day.

"A HISTORY OF PIANOFORTE MUSIC," by Mr. J. C. Gillmore, with an Introductory Preface by Mr. Ridley Prentice, will be shortly published by Messrs. W. Swan Sonnenschein and Co.

EXAMINATIONS in practical music will be held in May next by the Society of Professional Musicians. The harmony examinations of the Society are held in all parts of the country annually, on the third Saturday in June.

MISS MADELINE HARDY gave a highly successful and excellent Concert at Brixton Hall, on Tuesday evening, the 3rd ult.

A FESTIVAL in aid of the Choir Benevolent Fund will be held in Norwich early in June.

## REVIEWS.

*Symphony No. 4 (the Welsh, in B flat minor. For Orchestra. By Frederic H. Cowen. Full score. [Novello, Ewer and Co.]*

THE publication of the full score of a symphony, comparatively common in Germany, is rare enough in this country to deserve remark. In the case of the present work nobody will be disposed to grudge Mr. Cowen his well earned honour. When the "Welsh" symphony was first produced last season at one of the concerts of the Philharmonic Society it was at once pronounced a worthy companion to the same composer's "Scandinavian" symphony in C minor, and the opinion formed after a single hearing is amply confirmed by a careful examination of the published score. True, there are a few points in the work that we could wish otherwise; for example, we think that more contrast would have been secured had the finale not been in the same tempo (3-4) as the opening allegro; and again in the "free fantasia" of the first movement the second subject receives somewhat more than its due share of attention, though the theme is so charming in itself that we cannot wonder at Mr. Cowen's dwelling lovingly upon it. These, however, are merely matters of opinion and

feeling, and they in no way affect the merits of the symphony, which is not only a representative work, but an honour to English art.

In examining the score our attention is naturally chiefly attracted to the orchestration. Here we must first congratulate Mr. Cowen on his moderation in the use of the brass. Though scored for the modern full orchestra, with four horns and three trombones, the work is never noisy. In the second and third movements the trombones are not used at all; and even in the first allegro they are very sparingly introduced. The four horns, on the contrary, are very freely employed, Mr. Cowen (we think wisely) availing himself of the enlarged resources given to the instrument by the use (now almost universal) of the vents. This modern method of writing for the horns, of which excellent examples will be found in the scores of Brahms and Wagner, gives great richness and sonority to the middle of the orchestra. In his treatment of the wood wind Mr. Cowen is most felicitous; he thoroughly understands the capabilities of each instrument, both separately and in combination. The second and third movements of the symphony abound in beautiful touches of colouring obtained by a few notes judiciously introduced. The only point of instrumentation in which we differ from Mr. Cowen is the treatment of the drums, which he like Rossini, in "Guillaume Tell" frequently uses in chords of which the drum notes form no part. For instance, on p. 7, bar 10, we find the drum in B flat on the chord of the dominant seventh of D flat. Of course, if the drums are simply used as *rhythmical* instruments there is nothing to be said against it; but as our best performers can get a perfectly distinct note from the instrument, it is plain that the B flat must produce a dissonant effect in the chord. This again is a matter as to which composers differ in their procedure. We confess to a preference for the method adopted by Beethoven and Mendelssohn, who rarely, if ever, employ the drums excepting as parts of the harmony. We have only to add that the score is beautifully engraved and printed in the best German style.

*Ten Songs. The Poetry by Robert Burns. The Music composed by George J. Bennett. [Novello, Ewer and Co.]*

A DOUBLE interest attends the appearance of works from the pen of Mr. G. J. Bennett. There is the interest arising from what they are *per se*, and, also, that connected with the indications they afford of his growing powers and future development. We all know enough of the young man to feel sure that he is the happy possessor of uncommon gifts; the only question is whether, in after years, he will justify the discretion of nature in bestowing them. Disappointments in this regard are not uncommon. Will Mr. Bennett add one to their number? That is the point about which amateurs acquainted with his possibilities feel concern. The songs before us are, of course, a modest contribution to evidence in the case, but, as far as they go, their testimony is assuring. It takes a musician to write a simple ditty which shall have in it a spirit and a charm that draw attention from and give pleasure to learned and unlearned alike. This is the characteristic of the pieces before us. Mr. Bennett has been careful not to ignore the features of Scottish melody, many of the inflections of which he uses. They are, however, not presented in a crude form, but in the shape they would take after passing through the laboratory of the artist-musician. Thus they give piquancy and, so to speak, "local colour" to songs which have a value of their own apart from them. In respect of structure, we are glad to see that Mr. Bennett preserves an appropriate simplicity. The modern song is often a heavy and laboured pianoforte piece with a vocal accompaniment. This is not the case here, though never does the pianoforte part want distinctiveness of character or directness of purpose. The poems treated by Mr. Bennett are "O were my love yon lilac fair," "O, my love is like the red, red rose," "It is na, Jean," "Thou hast left me," "Wilt thou be my dearie?" "Come, let me take thee," "Here is the glen," "My ain kind dearie! O," "Bonnie wee thing," and "I love my Jean." We do not claim perfect equality of interest and charm for the ten settings, but all are good, without exception, and some are specially beautiful. In the second category we place "O were my

love," "Thou hast left me ever," and "Here is the glen." No musician will examine this set of songs without recognising in them an important contribution to a class of works in which, as regards this country, there is ample room for improvement.

*Vier Lieder für Mezzo-Soprano, mit Begleitung des Pianoforte.* Deutscher und Englischer Text. Componirt von Battison Haynes. Op. 8. [Leipzig: Fr. Kistner.]

It is only a few months since we had occasion to speak favourably in these columns of some instrumental pieces by Mr. Haynes. We meet with him here essaying another department of his art, and with no less success than attended his previous efforts. With the rare exceptions in which a pronounced individuality of style is early developed, every young composer must to a greater or less extent be influenced by the musical life surrounding him. Mr. Haynes has for some years studied at the Leipzig Conservatoire, in the very centre of the activity of the New German school. It would therefore be more than surprising did we not find in these songs traces of his study of and sympathy with the works of Schumann, Brahms, and, perhaps more than either, Wagner. In saying this we intend no insinuation of imitation, still less of plagiarism; but Mr. Haynes's vein of thought has evidently been tinged by his knowledge and love of the authors we have named. For many years the star of Mendelssohn was in the ascendant in North Germany; many compositions were published which might be described as "Mendelssohn and water"—often a great deal of water. It is a significant sign of the change of musical feeling among the present generation of students in Germany that not the slightest trace of the Mendelssohn influence is to be found in Mr. Haynes's songs.

The first number of the present collection, "Vorsatz" (a Vow), is one of the most successful. The composer has happily caught the spirit of his words, and produced a really charming little song. The chromatic harmony, in which Mr. Haynes indulges very freely, is treated with thorough technical knowledge, the modulation from the dominant of D major to D flat at the words "Du selber sollst es sehen," being especially good. No. 2 ("Gute Nacht"), somewhat quieter in style, is hardly less effective. The following song, "Das Haidekind" (The Child of the Heath), is less striking; but the last number "Das Mädchen spricht" (A Maiden's Request) is not only a complete contrast to the rest of the set, showing the composer in a sportive, semi-humorous vein, but is full of grace and piquancy. The pianoforte accompaniments to all the songs, though not exactly difficult, require careful and finished playing, being mostly quite independent of the voice parts. On the whole we can warmly recommend these songs, and congratulate Mr. Haynes on the musicianship they display.

#### *Hymns and Choruses for Church Missions.*

[Marshall Brothers.]

THIS collection, issued under the auspices of the Church Army, must be taken as a fresh evidence of the spread of religious "militarism." Of the merits or demerits of this system it is not our province to speak. But we may be allowed to state our belief that the attempt to graft the childish familiarity of the negro, in dealing with sacred subjects, on to the minds of the lower strata of our complex society is a most dangerous experiment. The effect, at any rate on a cultivated mind, of divorcing secular melodies from their context, in order to link them to these crude, emotional, interjectional expressions of religious aspiration, is to produce a sort of intellectual nausea. Such a procedure is a radical abnegation of the fundamental canons of musical expression. The music contained in this book, beyond some familiar English hymn-tunes, may be roughly classed under three heads. The first comprises a number of rousing, rollicking airs, with strongly marked rhythms. These are, in the bulk of cases, obviously American, and composed expressly for the words. Secondly, we come across a great number of familiar tunes, inextricably associated to us with other words, such as the Scotch melodies "Wha wadna fecht?" and "The blue bells of Scotland," "Home, sweet home," "The Hardy Norseman," "The March of the Men of Harlech," "Oh, who will o'er the

downs so free"; several lively German Volkslieder, and a sprinkling of hackneyed music-hall favourites. Thirdly, we find a certain proportion of famous secular airs by classical writers adapted for the purpose in hand. From an artistic point of view, no language is strong enough to brand this practice. We have come across several songs by Mendelssohn—at least one of his four-part songs—Schubert's "Adieu," and Bach's "Willst du dein Herz mir schenken"—all "adapted" for the Church Army; that is to say, with their beautiful outlines mutilated and vulgarised. "Alterations in a great work, if they are required," it has been well said, "should come from above, never from below. As a matter of fact, they do not seem to come from above, but from below, and very perpendicularly below too." Even in some of our best churches signs are not wanting of a leaning towards the emotional, not to say the hysterical, in the choice of hymn-tunes. We trust that our national reserve and moderation may help to resist this tendency, which, by exercising a debasing influence on music, the great handmaid of religion, cannot fail to alienate from the services of the Church those cultivated and artistic minds who might otherwise have been retained within her pale.

*In the Tyrol.* Three Characteristic Pieces for the Pianoforte. Composed by Wilfred Bendall.

[Forsyth Brothers.]

WITH the exception of No. 1, "Zillerthal," a Tyrolienne, we can scarcely see any justification for the title of this series of pieces, No. 2 being a Réverie, and No. 3 a Barcarole. Certainly the compositions might as well have been written in the Tyrol as in any other part of the world; but we cannot discover what is usually termed "local colour" sufficiently to identify them with the spot chosen. Musically speaking, there is much merit in these Sketches; No. 2, which has an extremely graceful principal subject, being perhaps the best of the three. All the passages lie well under the hand, and the pieces will well repay the student for the practice which they demand. We know that composers differ in their notation; but what can Mr. Bendall mean by writing what we should term an inversion of a diminished seventh, with A sharp in the right hand, and B flat in the left, in the third bar of the Barcarole?

*A Battle Song.* Part-song, with Pianoforte Accompaniment. Words by Mrs. R. Cooke. Music by E. A. Sydenham. [Novello, Ewer and Co.]

IN this Part-song Mr. Sydenham has given us a vivid musical picture of the movement of an army across the desert, the night attack and victory, and the thanksgiving for the success of our troops; the incidents of which, we need hardly say, will recall to the recollection of all hearers one of our recent military achievements, although no names, either of persons or places, are mentioned. There are some effective changes of time and key throughout the song, one point especially worthy of commendation being the alteration to the tonic major on the words "The rebel fire they quickly hush"; and we may also draw attention to the clever use of the theme of the National Anthem, in common time, which is woven into the final chorus. The pianoforte accompaniment is an essential part of the composition; and a harmonium part, which is also published, will certainly materially enhance the effect of the song in performance.

*Bach's Comic Cantatas.* Edited by Samuel Reay, Mus. Bac., Oxon. [Weekes and Co.]

THE Editor of these interesting works tells us in his Preface that they were "first published in Germany by Crantz, of Berlin, sometime subsequent to the year 1842, under the editorship of S. W. Dehn, an industrious musician 'who,' according to Grove's 'Dictionary of Music and Musicians,' 'scored no less than 500 motetts of Orlando Lasso, and copied for the press an enormous number of works by J. S. Bach,' to say nothing of other similar labours in which he was unremittingly engaged up to the time of his death in 1858." Little seems to be known of the origin of the Cantatas; and many of the admirers of the composer, including the late Sir W. S. Bennett, to whom they were shown, were previously unaware of their existence. The "Coffee Cantata" commences with a



dialogue between a father and daughter on the subject of drinking coffee, the old gentleman insisting upon it that she shall never have a husband until she abandons her favourite beverage; and although the daughter seems to give way upon this point, it is evident that it is with a mental reservation. The "Peasant's Cantata" contains a number of vocal pieces sung in praise of a Lord of the Manor and his family, by his tenants, during a village fête, the recitatives and airs, though only given to two voices, being probably, as Mr. Reay suggests, intended to be sung by several persons. Many of the numbers in both these Cantatas are not only excellent in themselves, but full of dramatic feeling. In the first-named, a soprano air, "Ah, to-day," and much of *Schlendrian's* music; and in the second, the bass song, "Come, let us be joyful," and a soprano solo, "There is nought on earth so fair," are so striking that we cannot but wonder that we never hear them in the Concert-room. To the great credit of the committee of the Bow and Bromley Institute, and Mr. W. G. McNaught (Conductor of the Institute Choir), these Cantatas were produced in 1879, for the first time in this country, when the parts were supported by Mrs. Daglish (of Newark), Mr. Sydney Tower, and Mr. Frederic King.

*Magnificat and Nunc dimittis in E flat.*

*Cantata Domino and Deus Misereatur in C.*

By G. F. Cobb.

[Novello, Ewer and Co.]

IN the first of these services the nineteenth century may be said to shake hands with the sixth. In other words, Gregorian phrases alternate with passages to which a modern flavour is given, no doubt designedly, by the use of triple measure, simple and compound. At the first blush the union may seem ill assorted, but in performance the effects of contrast, though peculiar, are far from unpleasing. The setting is mainly unisonal, for men and boys alternately, two-part writing only occurring in the "Gloria." The Cantata, &c., is wholly unisonal, and there is a preface in which Mr. Cobb sets forth the desirability of using this form more largely in Church music. It would occupy too much space to quote his arguments, but we gladly admit their force, and invite the attention of organists and choirmasters to them. The service itself is very pleasing and melodious, and a great deal of musicianly skill is exhibited in the accompaniment.

*Only to love thee once again.* Song. Words and Music by George H. L. Edwards. [Novello, Ewer and Co.]

MR. EDWARDS has a decided feeling for melody, and his harmonies are appropriately unpretentious; but he has evidently a passion for doubling notes which are too sensitive for such treatment; and, moreover, often writes his chords awkwardly for the hands; as, for example, in the last bar of page two. The song, which we presume is intended for a high tenor, will, however, doubtless prove effective, if sung with the fervour which both words and music demand.

*Fleurlette.* Song. Words by Frederick E. Weatherly.

*When day is dying.* Song. Words by Clement J. Glenister. Music by H. A. Muscat. [Edwin Ashdown.]

THE composer of these songs gives a graceful colouring to the words he has chosen; but it seems strange how many of those who devote themselves to writing vocal pieces appear to name the notes of their harmonies by ear instead of by rule. In "Fleurlette," for instance, we have the major third of the supertonic harmony in the second bar E flat, and in the third bar D sharp. This should not be with one who has evident musical tendencies, especially as we have little fault to find with the harmonies themselves. "When day is dying," although having a somewhat conventional melody, will, no doubt, from its ease and simplicity, please more than the first-named song.

*Albumblatt.* For the Pianoforte. Composed by Frederick F. Rogers. [A. Cox.]

MR. ROGERS has here given us an unpretentious little Sketch, which will certainly prove acceptable to amateur pianists. The subjects are extremely melodious, and some figures in the accompaniment lift the composition beyond the level of ordinary drawing-room pieces.

## FOREIGN NOTES.

THE bi-centenary of the birth of Handel has been celebrated, with more or less *clat*, in various parts of Germany last month. At Halle, where the composer was born, on February 23, 1685, and where a statue was erected to him in 1859, much enthusiasm was displayed on the occasion of this notable anniversary. A correspondent of the *Standard*, under date February 22, reports as follows concerning the Halle celebration: "The Festival, which is munificently patronised by the local authorities, has attracted large numbers of visitors from all parts of Germany, as well as from abroad. Among the principal performers are some of the first singers of Germany, while the choruses are entrusted to two of the most celebrated choral Societies of the country. The work chosen for the preliminary performance to-night was the Secular Oratorio of 'Hercules.' The bass part of *Hercules* was sung by Herr Stange, of Berlin; while Fräulein Hahn impersonated the part of *Dejanira*, and Herr von der Meden that of *Hyllos*. Dr. Homeyer, of Leipzig, accompanied the recitatives on the organ. The performance was perfect, and produced a deep impression on a crowded and brilliant audience. To-morrow being the anniversary of the composer's birth, the Festival will open at mid-day with an *al fresco* ceremony in front of Handel's monument in the Market Place. The statue itself has already received an additional adornment in the shape of a most artistic iron railing in which floral decorations are intertwined with lyres and other ornaments in a most graceful manner. After this railing has been formally handed over to the municipal authorities, the choral societies, accompanied by the orchestra, will sing one or two choruses from 'Judas Maccabæus.' The oration of the day will then be delivered, and will be followed by the performance of the march from 'Joshua' by the wind instruments. At six o'clock a grand performance of 'The Messiah' will be given, without any omission. The principal soloists will be Herren Betz and Alvary, of the Berlin and Weimar operas, Fräulein Spies, of Wiesbaden, and Madame Otto, of Dresden. The orchestra will comprise the band of the celebrated Gewandhaus Concerts, of Leipzig, together with that of the city of Halle." Similar Handel celebrations have taken place in several other prominent German towns.

As already indicated in our "Notes," the annual Festival of the Lower Rhine, to be held this year at Aachen (Aix-la-Chapelle), will take the form of a commemoration of the joint bi-centenary of the birth of Bach and Handel. The Festival is to take place at Whitsuntide, the principal Conductor being Herr Reinecke, of Leipzig; assisted by Herr Julius Kniese, music director of Aachen. The following somewhat miscellaneous programme is being contemplated at present, viz.: First day: Chorus, "Ehre sei Gott in der Höhe," from "Christmas Oratorio" (Bach); "Judas Maccabæus" (Handel). Second day: Easter Cantata (Bach), Symphony C minor (Beethoven), selection from "Alexander's Feast" (Handel); "Prometheus," symphonic poem (Liszt); Finale from "Die Meistersinger" (Wagner). Third day: Overture, "Manfred" (Reinecke); Finale from "Loreley" (Mendelssohn); Symphony, D minor (Schumann); "Hallelujah," from "Messiah" (Handel). Among the soloists already secured are Herren Joachim, Gudehus, and Siehr, and Fräulein Spies, of Wiesbaden.

A commemorative tablet is to be placed against the southern wall of the Johannis-Kirche (St. John's) of Leipzig, where (although the exact spot cannot be absolutely ascertained) the great Johann Sebastian Bach was interred on July 31, 1750.

The German Chancellor, in reply to the petition recently presented to him by an influential committee of German musicians, musical instrument makers, and others, regarding the introduction of a uniform musical pitch for the entire Empire, has promised to use his influence in the desired direction, having already placed himself in communication with the Federal Governments for that purpose.

A grand music Festival, after the model of those annually held at the Lower Rhine, is being organised at Stuttgart, and will take place during the coming summer.

Wagner's "Die Walküre" was produced at the Stuttgart Hof-Theater on the 13th ult., this having been the first

opportunity afforded to the audience of the Suabian capital for hearing at least a portion of the "Nibelungen" Tetralogy, a work long since placed upon the *répertoire* of every other important operatic stage of the Fatherland, with the exception—*mirabile dictu!*—of that of its metropolis, Berlin.

Herr Victor Nessler is to have a rival in one Herr Emil Kayser, who has also written an opera on the subject of "Der Trompeter von Säckingen," which is shortly to be brought out at the Kroll'sche Theater, of Berlin.

It is not the first time that two composers have simultaneously, and independently of each other, hit upon the same subject for the groundwork of a new opera. Spohr contemplated an opera founded upon the story of "Freischütz," at the time when Weber prepared the first sketches for his immortal work, but as soon as he heard of his friend and rival's intention, wisely abandoned the project. We again read in the *Neue Zeitschrift für Musik*: "Goldmark's new opera 'Merlin,' has been completed and handed to the Vienna Opera, where it is first to be brought out. By an extraordinary coincidence, another composer, Herr Philipp Rüfer, of Berlin, has likewise just completed an opera of the same title and subject, without having the least idea of the existence of Herr Goldmark's libretto." The coincidence, as we have seen, is not so extraordinary after all, though rather unfortunate for the last-named composer, who has yet to win his spurs in the operatic world, while Goldmark's reputation is already established.

Madame Martens San Martino, the gifted vocalist, who during her recent stay at Berlin had the honour of singing at the *soirée* given to the members of the Congo Conference, at the Crown Prince's Palace, where her talents were much appreciated, will, we understand, shortly arrive in London for the season.

The annual meeting of the Allgemeine Deutsche Musikverein will take place this year at Carlsruhe, on which occasion Berlioz's "Requiem," and Liszt's Symphony to Dante's "Divina Commedia" will be included in the programme.

Herr Angelo Neumann, the whilom impresario of the London performances of Wagner's "Der Ring des Nibelungen," has, it is stated, resigned his position as director of the Bremen Stadt-Theater in favour of a similar post at the German Theatre of Prague.

A new opera, in three acts, entitled "Die Kaiserstochter," by Willem de Haan, was performed on the 1st ult., at the Darmstadt Hof-Theater, where the composer occupies the post of capellmeister. The novelty, which pleased immensely, and the performance of which has been several times repeated, is spoken of in high terms by German critics.

Rubinstein's Biblical opera "Paradise Lost" is to be performed this month by the Philharmonic Society of Pesth, as well as by the Rühl'sche Verein of Frankfurt. The same work is likewise to be produced shortly by the Flügel'sche Gesang-verein of Breslau.

On the 13th ult., the anniversary of the death of Richard Wagner, a special performance of "Tristan und Isolde" was given at the Munich Hof-Theater, in the presence of a large audience. The day was likewise commemorated in an impressive manner by the Berlin Wagner-Verein, and numerous other branches of the Association.

A young pianist, Herr Emil Sauer, a native of Hamburg, is just now causing a sensation in German Concert-rooms by his admirable playing, and is generally considered to have a great future before him.

Weber's early opera "Sylvana," in its newly adapted form, wherein it has recently proved so successful at the Hamburg Stadt-Theater, is now making the round of German operatic establishments, being already in course of preparation at the theatres of Leipzig, Cologne, Lübeck, Darmstadt, and Mannheim.

The publication in Paris of the first number of a monthly journal entitled *Revue Wagnerienne*, places at rest any doubts which may still have existed in some minds as to the reality of the movement in favour of Wagner's music in France. The new journal is the offspring, and will be the organ, of a circle of musical amateurs and *littérateurs* who constitute a self-styled "Petit Bayreuth" in the French capital, and among whose members are well-known writers, such as M. Catull Mendez, M. Jullien, and others. M. Emilie Dujardin is the chief editor of the new publica-

tion, in the prospectus of which the following passage occurs: "With the death of Wagner there is an end to all personal antagonism; no one in any way connected with the art can afford to ignore the works of this master." And again, in the principal article contained in the present number of the *Revue*, M. Fourcaild, while upholding the national character of French music as distinct from the specifically German type of Wagner's art, recognises in the latter a return to logic and to true humanity. French lyrical dramatists need not imitate those of the new German school, but their works will be greatly benefited by engrafting the incontestably sound principles of that school upon their own national art. "Wagner," exclaims the editor in another part of the journal, "will conquer one by one all his remaining antagonists." It remains to be seen whether "Petit Bayreuth" will be influential enough to secure a stage representation of any of the Bayreuth master's works, extracts from which have of late years met with so much appreciation at the leading Concert institutions of the French capital.

Wagner's "Die Meistersinger" is at length to be produced, with the French version of the text, by M. Victor Wilder, in the early part of the present month, at Brussels. The pianoforte score, with the French words, has just been issued by MM. Schott frères, together with a commentary, "Les motifs typiques des Maîtres-Chanteurs," from the pen of M. Camille Benoit.

Our contemporary, *Le Ménestrel*, in its issue of the 22nd ult., contains a characteristic letter by Hector Berlioz on the subject of musical art in general and his own artistic faith in particular, which will doubtless be read with interest by the numerous admirers of this eccentric and versatile man of genius. The letter, which is addressed to the editor of a newspaper, is here published for the first time.

The Paris Châtelet Concert of the 22nd ult. was rendered special by its receipts being set apart for the benefit of the proposed monument in honour of Félicien David. The following was the programme, viz.: Overture "Leonore" (Beethoven), fragments from "Herculeum," and an entire performance of "Le Désert" (Félicien David). Conductor M. Colonne.

The new directors of the Paris Opéra have decided to renew the engagements of the *personnel* of that establishment only on condition of its members submitting to a reduction of their respective salaries.

M. Camille Saint-Saëns has composed a dramatic *scena*, "Les Imprécatons de Camille," the text from Corneille's "Les Horaces." The new work, which is written for Mlle. Caron, is shortly to be performed at a Concert given in the Theatre de la Monnaie, of Brussels.

Miss Amina Goodwin, a young English pianist, has recently given a most successful Concert at Leyden (Holland), her brilliant technique and earnest artistic feeling, as displayed in Mendelssohn's D minor Concerto and other solo pieces, eliciting the applause both of her audience generally and of the local press organs.

The new Opera House at Nice, erected on the site of the building destroyed by fire some four years since, was inaugurated, on the 8th ult., with a performance of Verdi's "Aida."

At the Theatre Salvini, of Florence, a new opera, "Maria," has recently been brought out and obtained a very fair success. The composer is a lady, Signora Irene Morpurgo, a native of Egypt, who conducted the performance in person.

An operetta entitled "Mentore e Calipso," by the Maestro Nino Rebora, will shortly be produced, for the first time, at the Alfiere Theatre of Turin.

At Strasburg died, at the age of forty-six, Edmond Weber, an able pianist and composer of merit. He was a pupil of his father, Johannes Weber, and the composer of an opera entitled "Rosita," and of a large quantity of pianoforte and chamber music.

The death is also announced at Buda-Pesth, on January 30, of Racz Pali, well known in Hungary as a violinist, conductor, and composer of national music. He was seventy-two years of age. One of his numerous sons succeeds him in the conductorship of his orchestra.

The death is also announced, on the 16th ult., at New York, of Dr. Leopold Damrosch, an event which we notice more in detail in our obituary column.

## CORRESPONDENCE.

## HANDEL MYTHS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am sure that Mr. Cummings will not take it amiss if I set him right in three not immaterial errors of fact into which he has fallen in his recent communication to you on Handel Myths.

1. Mr. Cummings attributes inaccuracy to the statement in a newspaper dated April 1835 to the effect that a silver plate was inserted on the Whitchurch organ; whereas the plate may be seen by ocular inspection to be of brass; but in 1847, within my recollection, the present plate was placed upon the organ by my uncle, Mr. Julius Plumer; and therefore the plate spoken of in 1835 must have been a different one. I never before heard of the silver plate; if the article of February leads to its recovery, this will add to the debt which we owe to Mr. Cummings for his painstaking researches.

2. Mr. Cummings has unconsciously misquoted the present inscription itself. The record is not that Handel was organist from 1715, but from 1718 to 1721; and as the denunciation of the inscription is based upon the assumed improbability of Handel having been on the spot at the earlier date, this error goes very near to the root of the accusation.

3. Mr. Cummings says in his February article that "Julius Plumer, who placed the fabulous inscription on the organ, may have met with a copy of Lintern's publication and have built up in his own imagination the absurd romance." &c. I know, as a matter of fact, that my uncle had never seen Lintern's publication; but if he had, that work had only the remotest connection (if any) with the subject matter of the inscription, the tenour of which Mr. Cummings must have forgotten when he wrote the sentence quoted in inverted commas above. In other words, the inscription and the publication of Lintern involve wholly distinct propositions.

I will not venture to take up your space by dealing affirmatively with the question of Handel's connection with Whitchurch. It is probable that combatants having at once more leisure for such polemics and more knowledge of musical lore will raise the gauntlet; but allow me, with great deference, to point out the fallacy of Mr. Cummings's negative conclusion, even admitting his premises to be unimpeachable. Stripped of fringe, his syllogism is this: "Whitchurch was not the duke's domestic chapel. Handel probably played habitually at the domestic chapel after 1720." Therefore, "he did not play habitually at Whitchurch either before or after that date."

We have always known of the Gosport organ, the private chapel, and the rest of it, but I am afraid we have failed to see the inconsistency which Mr. Cummings rather assumes than proves.

I trust that no word of mine may be taken to imply any want of appreciation of Mr. Cummings's mode of ventilating legend, a mode bracing and healthy, though the wish to "dissipate the fond imaginings of enthusiastic Handelians" may sound at first a little hardhearted. Least of all should I cavil at the unearthing of "a gentleman here" (I confess unknown to me before this introduction), though, by the way, we hardly wanted his ghost to prove that two buildings, half a mile apart, were not identical. The imaginative account of this amusing spectre raises, to any one very familiar with the *locus in quo*, the inference that the great Duke combined with his other noble attributes a lavish hospitality, of which "a gentleman here" had too freely partaken. The description of the chapel so exactly fits the church as to suggest a post-prandial confusion between the two; the "mountain," which before the memory of the oldest inhabitant begins, had vanished without even bringing forth the traditional mouse; the avenue a mile long, and the droll spelling of *Legarr*, point to the same conclusion. We have Pope's authority, in his essay on "False Taste," for the true spelling, *Laguerré*.

I remain, Sir, Your obedient Servant,

Edgware, N.W., February 12, 1885. E. CUTLER.

[The plate in 1835 was of *brass*, not silver. See Clark's "Reminiscences," page 7, where he corrects *The Times* correspondent's letter as to this particular statement.

Up to 1720 it is almost certain Handel had not visited Cannons; it is beyond controversy that he never was organist of Whitchurch at any period. The date on the plate was 1718; I wrote it so in my MS., and did not observe the printer's error.

Mr. Cutler's first "syllogism" I accept; not the second, and for the third I prefer the use of my own words: "Handel may have visited Whitchurch and probably performed on the organ; but it is certain that he never was organist of the church, nor did he compose on the organ therein."

The book from which I quoted, "A Journey through England in Familiar Letters, from a Gentleman Here to his Friend Abroad," is a very interesting volume, notwithstanding the erratical spelling of proper names, a fault not at all uncommon at the period at which the book was published (1724). The Duke of Chandos rebuilt Whitchurch on the model of his own private chapel, with variations, notably the "door that comes from the apartments above, and a staircase that also descends into the *body* of the chapel, in case of taking Sacrament or other occasion." He employed the same artists in the construction of both.

As an "enthusiastic Handelian" I yield to none, and as such I consider it a duty to endeavour to expose error and establish truth.—WILLIAM H. CUMMINGS.]

## THE LATE JAMES TURLE'S HYMN-TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly give me space in your columns to ask your readers whether they know of any other hymn-tunes by the late Mr. Turlé, of Westminster Abbey, besides those published in the following books:—

"The Hymnary."

"Psalms and Hymns, with appropriate tunes," S.P.C.K.

"The London Tune Book."

"The Children's Hymn Book."

"Westminster Abbey Special Service Book."

"The Year of Praise."

"Sarum Hymnal."

"Congregational Hymn and Tune Book."

"The Supplemental Hymn and Tune Book."

Any information forwarded to Miss S. A. Turlé, 177, Cromwell Road, S.W., will be gratefully received.

Yours faithfully,

S. A. TURLE.

## VIOLINS AT THE INTERNATIONAL EXHIBITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am anxious to offer a suggestion to the gentlemen who are charged with making the arrangements for the Department of Music in the approaching International Exhibition at South Kensington; and as your journal seems to me the best medium through which I can reach the Commissioners, I shall be obliged if you will kindly allow me a little space. Let me say that I am an enthusiastic amateur violinist. I assume that there will be a representative collection of violins, comprising some masterpieces of the great makers. Now, merely to look at the fine instruments, carefully secured in a glass case, will be a matter of interest; but if we could hear them played upon by a good performer, so that we might judge of the power, beauty, and variety of tone, the interest would be enhanced tenfold. Now, my suggestion is this—that the permission of the owners of the violins should, if possible, be obtained, that a good player should be engaged, and that he should, at a stated hour, on two or three days in the week, perform solos on several violins, in order to illustrate the quality of the instruments. These performances would need to be given in a quiet room, for entrance to which a small admission fee might be charged if necessary.

I am sure such performances would be of great value and interest to hundreds—I may say thousands—of violinists, both professional and amateur, and I believe they would prove attractive to a good many who are not players. If the Commissioners can possibly see their way to carrying out my suggestion, I am sure they will do a good thing, and that many will heartily thank them.

Yours faithfully,

A LOVER OF THE VIOLIN.

## TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. G.—The real meaning of the word *Andante* is going; and as *ino* is a diminutive, *Andantino* must of course signify going less, or slower. In a musical sense, however, it is generally used to indicate that we are to move at a slow pace, and then *Andantino*, by diminishing the force of the word, directs us to proceed at a speed not so slow, or faster. Opinions still differ upon the subject, as may be seen by reference to any good Dictionary of Musical Terms.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABINGDON.—On Tuesday, the 10th ult., the Musical Association gave a performance of Mendelssohn's *Elijah*, to a crowded audience. With the exception of the part of *Elijah*, which was taken by Mr. R. Grice, the solos were allotted to members of the Society. Mr. E. Ivey, a young tenor of great promise, created a most favourable impression in "If with all your hearts." The other soloists were Mrs. T. B. Kendall, Misses Anywl, F. Clarke, Drewe, and M. E. Shepherd. A noticeable feature was the great improvement of the band, which, under the leadership of Mr. Wilson, was able to dispense with outside help. The pianoforte accompanists were Mrs. Slade Baker, Miss Coxeter, Miss M. Harding, and Miss M. E. Shepherd. Mr. Worley presided at the harmonium, and Mr. Fred. K. Couldrey conducted.

ACTON, SOUTH.—An Organ Recital was given by Mr. H. C. Tonking, R.A.M., Organist of Westminster Chapel, on the 4th ult., at All Saints' Church. The programme included compositions by Stewart, Bennett, Best, Smart, Krebs, Batiste, and Silas.

ADELAIDE.—An Organ Recital was given in the Town Hall, on the evening of Monday, January 12, by Mr. T. H. Jones. The programme included Handel's Second Organ Concerto, Bach's St. Ann's Fugue, and an arrangement by Mr. W. T. Best of the *Larghetto* from Beethoven's Symphony in D, besides several other pieces of a lighter character. Mr. Jones's playing was much appreciated.

ALBUQUERQUE, NEW MEXICO, U.S.A.—The first Choral Service in the State of New Mexico was introduced a short time since, in St. John's Episcopal Church, Albuquerque, under the direction of Mr. G. Davis James, the Organist and Choirmaster of that church, formerly a resident of Plymouth, England, and pupil of Mr. Chas. E. Clemens, under whose direction, in Lent 1882, he successfully passed the local examination for organ playing of the Royal Academy of Music, London. The order of Service was as follows: Venite and Psalms (Crotch), Te Deum and Libations, in F (Wesley), Litanies and Responses (Tallis), Kyrie (G. Davis James), Anthems "God is a spirit" (Sterndale Bennett), and "Arise, O Lord, into Thy resting place" (Agutter), and Hymn "Ein feste Burg."

ALTON.—On the 17th ult., the Musical Society gave its first Concert at the Assembly Rooms, under the able conductorship of Mr. E. Osmond. The band and chorus numbered about seventy, and the leader of the orchestra was Mr. C. G. Halliday. Mr. C. Osmond presided at the harmonium, and Mr. A. Shepherd at the pianoforte. The artists engaged were Miss Manwell, Miss Jeanie Rosse, Mr. C. E. Pillow, and Mr. Seymour Kelly. The performance of Coven's *Rose Maiden* was excellent throughout, the choruses showing abundant proof of assiduous and well-directed training. Each performer in the miscellaneous selection of the second part was highly appreciated, and the complete success of the Concert must be highly gratifying to the members of the Society and their excellent Conductor.

AMPTHILL.—The Second Concert of the Musical Society was held in the Court Hall, on Friday, the 13th ult., when Schubert's *Song of Miriam* was well rendered by a band and chorus of some sixty performers. The programme also included Mozart's Symphony in G, and Spohr's Quartet in G minor. Mr. H. W. Stewardson, L. Mus. T.C.L., ably conducted.

BEDFORD.—The last Monday Popular Concert of the third series took place on the 2nd ult. in the Assembly Rooms. The programme, which was exceptionally good, was excellently rendered. The string quartet was represented by Messrs. Burnett, Halfpenny, Richardson, and Woolhouse. Mr. Diemer presided at the pianoforte with his usual skill, and in Bach's Concerto in C for two pianos, with string quartet accompaniment, the second pianoforte was taken by his pupil, Mr. Frank Hollis. The vocalist was Mrs. Hutchinson, whose charming singing was greatly admired.

BIRKENHEAD.—A successful Concert was given in the Queen's Hall, on the 16th ult., for the purpose of raising funds to reduce the debt incurred by the restoration of Holy Trinity Church. The first part of the programme was devoted to Sir Sterndale Bennett's Pastoral *The*

*May Queen*. Madame Billie Porter, in the title rôle, fully sustained her high reputation, singing the whole of the music with brilliant success; Miss Frances Armstrong interpreted the part of the Queen with much dramatic force; Mr. Thomas Barlow was heard to great advantage in the music of the *Lover*, and Mr. Walter S. Christian displayed an excellent method as Robin Hood. The choir, numbering between forty and fifty vocalists, gave evidence of careful preparation, the bright fresh voices of the sopranos being well balanced by other parts. Miss Storey very ably presided at the pianoforte, and a small orchestra, led by Mr. Arthur G. Loughton, rendered very efficient service. The second part was miscellaneous. Mr. Billie Porter conducted.

BLONWICH, WALSALL.—On Tuesday, January 27, the Philharmonic Society gave a very fine performance of Handel's *Messiah* in the Music Hall. The solos were sung by Mrs. Ford, Miss Dews, Mr. Ford, and Mr. Jones, all of whom acquitted themselves to the thorough satisfaction of the audience. The choir was well trained, and the rendering of "For unto us" and the Hallelujah Chorus left nothing to be desired. Mr. Rogers ably conducted, Mr. Somerfield led the band, and Mr. W. Keay presided at the harmonium. There was a large attendance.

BROMSGROVE.—The local Philharmonic Society gave its second Subscription Concert on Tuesday evening, the 17th ult. The principals were Mrs. Glover Eaton, Miss Dews, Mr. Richard Clarke, and Mr. G. Harris. The first part comprised a performance of the greater portion of Handel's *Judas Maccabeus*, the second part being miscellaneous, and including Eaton Fanning's "The Miller's Wooing." The choir sang admirably throughout, and the principals did full justice to the beautiful, though somewhat trying music. Mr. Orton ably played Mendelssohn's *Rondo capriccioso*, and two of Henselt's Studies, in a masterly manner; and Mr. Elgars gave a fine rendering of *Vieuxtemps's* Ballade and Polonaise, and Ries's Romance. Mr. J. B. Tibbutt, Organist of the parish church, accompanied; and Mr. W. H. Eaton was the Conductor.

CANTERBURY.—The reconstitution of the Philharmonic Society upon its present basis has led to the development of a new phase of musical culture in the city, a choir of female voices. This is not altogether a novelty, for it is not long since that Dr. Longhurst's graceful work, *The Village Fair*, was produced. Doubtless its success supplied the germ from which sprang the present Society, with its abundant promise of a long and successful career. At the opening Concert of the season, Mendelssohn's *Operetta, Son and Stranger*, was given with much success. This was followed by Smart's Cantata for female voices, *The Fishermen's Tale*, the solo vocalists being Mrs. Rogers, Miss Fetherstone, Miss Nicholson, and Miss Walton, all of whom were highly efficient. The choir, too, was excellent throughout; the effect of the work being much aided by the clever orchestral accompaniment supplied by Dr. Longhurst. A feature in the programme was the artistic pianoforte playing of Mr. Scholefield; and mention must also be made of the "March of King David's Army," from Dr. Longhurst's *Oratorio, David and Abigail*, which was finely rendered by band and choir, and warmly applauded. The Concert was brought to a close by a performance of C. H. Lloyd's *Hero and Leander*, which was sung throughout with much effect, the principal vocalists being Miss Walton and Mr. Kempton. Dr. Longhurst conducted with his usual ability.

CARDIFF.—The third annual Concert of the Canton Madrigal Society took place in the National Schoolroom, on January 25, under the patronage of the Lord Bishop and Dean of the diocese. The programme included "Why do the roses" (Pearlsall, "Integer vire" (Fleming), "Since first I saw" (Ford), "Softly fall" (Hutton), "The wreath" &c., which were given by the Society. The solo vocalists were Miss Emily Williams, Miss Astle, Mr. Alfred Jenkins, Mr. Samuel Williams, Mr. Jenkins, and Master Sidney Barnett. Miss Bella Speir contributed a pianoforte solo, and Mr. R. Gould Thorne was the Conductor and Accompanist. On Monday evening, the 16th ult., a very handsome timepiece was presented to Mr. Walter Scott by the members of the Cardiff Musical Association, bearing the following inscription: "Presented to Walter Scott, Esq., by the members of the Cardiff Musical Association, as a slight token of their appreciation of his services as Honorary Conductor of the Society. February 16, 1885."

CHELLENHAM.—The members of Mr. J. A. Matthews's Choral and Orchestral Society gave the second Subscription Concert of the fifteenth season, in the Assembly Rooms, on Tuesday evening, the 17th ult. The programme consisted of the first and second parts of Haydn's *Creation*, and Mendelssohn's Cantata, *The Hymn of Praise*. The solo vocalists were Miss Winnie Beaumont, Fraulein Mueller, Miss A. Martin, Mr. W. J. Brown, Mr. E. Levett, and Mr. D. Harrison. The band was led by Mr. E. G. Woodward, Mr. A. W. Hulbert presided at the pianoforte, and Mr. H. J. Taylor at the organ. Mr. Matthews conducted.

CHRISTCHURCH, N.Z.—The season of 1884 was fittingly closed by the performance of *The Messiah* in the Tuam Street Hall, on December 23. A very large audience assembled, numbering among it his excellency the Governor, Sir Wm. Jervois and suite. The soloists were the Misses Jones, Mason, and Rowley, Messrs. Appleby, Boyd, Inzard, and Luisetti. Miss Jones was highly successful, singing excellently throughout, and giving much promise for the future. Mr. Boyd was very effective in the air "The people that walked," as was Signor Luisetti in "Why do the nations." The choruses were, however, the feature of the evening, being rendered with admirable precision by about 120 voices. The orchestra, numbering twenty-six, was fairly efficient; but the Overture and Pastoral Symphony would have profited by more rehearsal. Mr. Wells conducted with his usual ability.

CIRENCESTER.—Mr. Ralph Norris gave his first annual Concert, at the Corn Hall, on the 12th ult., assisted by Miss Patti Winter, Miss Coyte Turner, Mr. John Probert, and Mr. James Bayne, all of whom were very successful.

COLCHESTER.—Mr. A. W. Dace gave his first Concert at the new Corn Exchange, on the 13th ult. The principal vocalists were Miss Kate Winifred Payne, Miss Annie Buckland, Mr. Arthur Thompson



and Mr. Musgrove Tufnail, the last named artist securing an encore for his excellent rendering of the Toreador Song from *Carmen*. A Concert of so high a character is very rare in the town, and the reception of all the pieces was such as to encourage the adoption of purely classical music on future occasions.

**CONVENTRY.**—The members of the St. John's Choral Class gave a Concert in the new schools, Dover Street, on Thursday evening, the 12th ult., the chief feature in the programme being Cowen's *Rose Maiden*. There was a large audience, and, considering that this was the first effort of the class since its formation, the Cantata was very creditably rendered, great praise being due to Mr. Robertson for the admirable manner in which he had trained the Choir. The soloists were Miss Deacon, Mrs. Cramp, and Messrs. Clarke and Ward. Mr. Denham played the accompaniments upon the piano, and Mrs. Hughes rendered efficient assistance with the American organ. The second part was miscellaneous.

**CREWKERNE.**—On Thursday evening, the 12th ult., a Concert was given in the National School Room, before a large and fashionable audience. Miss Marie Gane (who was particularly successful, each of her songs receiving an encore), Madame Adolphi, and Mrs. T. Lomas were the vocalists. Instrumental selections were performed by the band of the G Company 2nd Vol. Bat. Som. L. I. and a choir under the able conductorship of Mr. Geo. Gurney rendered several part-songs.

**DARLINGTON.**—The annual Festival of St. John's Glee Society, was held on Tuesday, the 18th ult., in St. John's Church. The Festival commenced with a brief service, including a short address from the Vicar (the Rev. J. G. Richardson, M.A.), after which selections from the works of Mozart, Mendelssohn, Handel, Haydn, and Beethoven were rendered with good effect by the members of the Society, under the conductorship of Mr. W. Ingram. The tenor solos were sung by Mr. G. H. Welch, of Durham Cathedral; and the bass solos by Mr. T. Tate, of Darlington. Mr. Charles Stephenson, Organist of the church, ably accompanied.

**DERBY.**—At the conclusion of the usual practice by the members of the Choral Union, at the Guild Hall, on January 26, a presentation was made to Mr. William Crowther (now Secretary of the Union) of a cottage pianoforte, by Collard and Collard; and to Mrs. Crowther of a handsome gold watch, both gifts being suitably inscribed with an acknowledgment of the valuable services rendered by Mr. Crowther during the past six years.

**DOVER.**—A very successful performance of Rossini's *Stabat Mater* and Mendelssohn's *Hymn of Praise* was given by the members of the Harmonic Society, on the 10th ult., in the New Town Hall. The vocalists were Madame Minnie Gwynne, Mrs. Hugh Massey, Mr. Alfred Kenningham, and Mr. R. Rhodes. The performance was conducted by Mr. J. W. Howells.

**HALSTEAD.**—Mr. George Leake's annual Concert took place at the Town Hall, on the 9th ult., the principal artists being Miss Agnes Liddell (of the Guildhall School of Music) and Mr. D. Harrison, vocalists; Herr Stromeyer (violin), Mr. J. Burnett (violinello), Mr. W. L. Barrett (flute), and Mr. C. J. Wood, Royal College of Music (pianoforte). A feature in the programme was Beethoven's Trio in C minor; and the violin, flute, and violinello pieces elicited warm applause. The vocalists were highly successful in all their solos. Mr. Leake was an able accompanist.

**HAVERTHILL.**—A performance of Barnett's *Ancient Mariner* was given by the Choral Union, on the 18th ult. The artists were Miss Kate Fusselle, Miss Susetta Fenn, Mr. E. J. Bilton, Mr. Holberry Hagyard, and Mr. Bantock Pierpoint (vocalists), Mr. G. Horton (oboe), Mr. Anderson (bassoon), Mrs. D. Gurteen (pianoforte), Mr. T. Jarvis (organ). Mr. D. Gurteen, jun., was the Conductor. The band and chorus numbered about 150. The second part of the programme was miscellaneous.

**HAWICK.**—An excellent performance of Haydn's *Creation* was given by the members of the Harmonic Society, on Wednesday evening, January 28, in the Exchange Hall. The solo vocalists were Mrs. Hutchinson, Mr. Holberry Hagyard, and Mr. Bantock Pierpoint. The instrumentalists, numbering forty-five, were from Mr. Mann's orchestra. Mr. W. Fiddes Wilson, Organist of St. John's Church, conducted with marked ability.

**HUDDESFIELD.**—A Concert was given at the Town Hall, on the 10th ult., by Miss Frances Simpson, assisted by Miss Kate Simpson, Mr. Fred. Mace, and Mr. W. Bartin. Miss Simpson's selections from Chopin, Scharwenka, Mayer, and other composers were excellently rendered, and Mr. Mace was very successful in his songs.

**HURSTPIERPOINT.**—The fourth of a series of Organ Recitals was given in the Parish church by the Organist, Mr. H. C. Young, B.A., Cantab., on the 7th ult. The programme included Handel's Overture to *Samson*, and selections from the works of Smart, Mendelssohn, Vincent Novello, and Batiste. Smart's "Andante quasi Pastorale" was especially admired.

**KENDAL.**—Mr. S. Claude Ridley (of Liverpool) gave his fourth Organ Recital, on the 19th ult., in the Unitarian Chapel. The programme, which was varied and well-selected, was rendered with much success, a Military March (by Mr. Ridley) being encored.

**KILMARNOCK.**—The Philharmonic Society celebrated the bi-centenary of Handel's birth on the 20th ult., by a performance of *The Messiah*. The vocalists were Madame Samuelli, Miss Helen D'Alton, Mr. Chiley, and Mr. Hilton. The choruses were well rendered. The orchestra was led by Mr. W. Cole. Mr. Joseph Wilson was Organist, and Mr. Newsome Conductor.

**KNARESBORO.**—Miss Fannie Sellers gave her annual Concert in the Town Hall, on Monday, the 2nd ult. The *bénédicte* was very successful in her selections, which included "La Serenata" (Braga) and a new song, "To-day, my love," composed expressly for her by Mr. A. W. Gilling. Miss Sellers was assisted by Miss Eliza Thomas, R.A.M., Mr. A. Farrer Briggs, and Mr. Dan Billington; Miss Florence Sidney (solo violin), and Mr. A. W. Gilling (solo pianoforte) all of whom gave great satisfaction to a large and enthusiastic audience.

**LEEK.**—Mr. P. A. Rayner gave his third annual Ballad Concert, in the Temperance Hall, on the 2nd ult. The vocalists were Miss Madge Morgan, Mr. Seymour Jackson, and Mr. Fred. Gordon. Violin solos were contributed by Mons. Samuel Speelman and harp solos by Madame Priscilla Frost. A miscellaneous programme was well rendered.

**LEICESTER.**—Mr. Harvey Löhr's Second Chamber Concert, of the third season, was given in the Museum Lecture Hall, on Thursday evening, January 29, when an excellent programme was admirably rendered. Mr. Löhr was assisted by Mr. Lazarus, clarinet; and Mr. Charles Fletcher, violin. The vocalist engaged was Miss Marian McKenzie, but, owing to family bereavement, she was unable to appear, and her place was filled by Mr. Arthur Oswald.

**LINCOLN.**—The members of the Harmonic Society gave the first Concert of the second season in the Corn Exchange, on Tuesday, January 27, Mendelssohn's *St. Paul* being the work selected for performance. The solo vocalists were Miss Ambler, Miss Thomas, Mr. F. Harrington Foote, and Mr. Dunkerton. Mr. C. W. Page presided at the harmonium, and Mr. F. Marshall Ward conducted. The Oratorio was admirably rendered.

**LOUGHBOROUGH.**—On Tuesday, January 27, a Concert was given in the Holy Trinity Schoolroom, in presence of a large audience, on behalf of the local branch of the Girls' Friendly Society, the members of which supplied the soprano and contralto to the choir. There was a full band and chorus, numbering about 100 performers. The Pastoral Symphony, from *The Messiah*, was first rendered by the band, and Cowen's "Children's Home" followed, sung by Miss Garrett. The Service of Song, *Jessie's First Prayer*, was then performed. Miss Jackson singing the soprano solos with much expression and musical feeling. One of the tunes published in the book (that to the words "We all might do good") being deemed unsuitable, a new tune was written (by request) specially for the occasion by Mr. Alfred Paget, a local amateur, and met with a favourable reception. The performance of the Service reflected great credit on Miss Gibson (A.S.A., Mem. T.C.L.), who trained the girls of the Society, and also on Mr. W. James (Organist of Holy Trinity Church), who ably conducted. Upwards of £13 was realised by the Concert.

**LUTON.**—The second Subscription Concert of the 18th season of the Choral Society was given in the Town Hall on the 2nd ult., when Haydn's *Creation* was performed, followed by a miscellaneous selection. The band was efficiently led by Mr. Haydn Inwards, of the R.C.M., son of the conductor, supported by eminent players from the principal London orchestras. The soloists were Miss M. Fenna, Mr. John Probert and Mr. Musgrove Tufnail. Miss Fenna, who made her *début* here on the occasion, was highly successful, especially in the Air "On mighty pens." Mr. John Probert (who likewise made his first appearance in Luton) and Mr. Tufnail also created a most favourable impression, and elicited warm applause. The choruses were effectively rendered, reflecting much credit on the careful training of Mr. Charles Inwards, who conducted with his well known ability.

**LYNN.**—A performance of Dr. Horace Hill's Oratorio *Nehemiah* was recently given by the Philharmonic Society with much success. The principal vocalists were Miss Agnes Larkem, Miss Susetta Fenn, Mr. Holberry Hagyard, and Mr. Musgrove Tufnail; and the choir consisted almost entirely of members of the Society. The work was received with warm applause by a large and appreciative audience; and at the close of the Oratorio, Dr. Hill received quite an ovation.

**MACCLESFIELD.**—The Philharmonic Society gave a performance of Handel's *Judas Maccabæus* in the large Sunday School, on Tuesday, the 17th ult. The principal vocalists were Miss F. Bristowe, Miss Dutton, Mr. Seymour Jackson, and Mr. John Barrow. The Concert was both musically and financially a decided success. The proceeds are to be handed over to the infirmary. The Society now comprises a chorus and band of 150 members, and all concerned are to be congratulated upon their last performance. Mr. Hawkins conducted.—Mr. Samuel Moss gave his second ballad Concert of the season on Monday, January 26, in the Sunday School, assisted by Miss A. Moore, Mr. Seymour Jackson, and Mr. Malby. Mr. Grundy contributed several organ solos, which were thoroughly appreciated; and also presided at the pianoforte.

**MALVERN LINK.**—On Monday, the 16th ult., a Concert was given by the chorists of St. Matthias's, when a varied programme was very creditably performed. The members of the choir sang several part-songs, and impressed the audience with their careful training. Messrs. F. and H. Harris, Sefton, Venner, and Lucas deserve great praise for the efficient manner in which they sang the music allotted to them. Mr. W. H. Main acted as Conductor, and was assisted by his pupil, Mr. F. Hobro, who received an encore for his violin solo; the same compliment being paid to Master John Main, son of the Choirmaster, for his performance on the same instrument. The Concert was given for the benefit of the choir, and the receipts were very satisfactory.

**MARKET DRAYTON.**—Mendelssohn's *Elisjah* formed the programme of the second Concert of the season, in connection with the Market Drayton Musical Society, given in the Assembly Room, on the 12th ult. The band (principally from Birmingham) and chorus consisted of about 100, and the Society, as well as Mr. Fred. Evans (its conductor), are to be congratulated on the result of so successful a performance. Miss Eleanor Falkner and Miss Frances Carew were thoroughly satisfactory in the soprano and contralto music respectively. Mr. Fredericks (of Lichfield Cathedral) undertook the tenor solos at short notice, through the indisposition of Mr. Kemp, and sang with much refinement. As the Prophet, Mr. E. Robinson (of Chester Cathedral) was highly effective, especially in "Is not His word like a fire," and "It is enough."

**MELBOURNE.**—An entertainment, for gentlemen only, was given by the Metropolitan Liedertafel, at the Athenæum, on December 22, which was very fully attended. The part-singing was excellent throughout, a feature in the programme being the *Festtag*, by Mendelssohn, which was heard on this occasion for the first time in Melbourne. A comical musical scene, "Italian Salad," the composition of Richard Genée, was highly successful, and mention must also be made of a "Kinder Symphonie," by J. Lachner, which was well played and cor-

dially received. The solo vocalists, Signor Coy, Mr. Moyle, Mr. T. A. Groube, and Mr. A. J. Pallett, were thoroughly satisfactory; and two violin solos, excellently played by Mr. Henry Curtis, were welcome contributions to the programme. Mr. Herz conducted, as usual, and Messrs. Guenet and Peake shared the work of accompaniment.

**MOLD.**—During the past winter a new Choral Society has been established here, and judging from its first Concert, given in the Town Hall, on Monday the 3rd ult., before a crowded audience, it has every prospect of success. The programme was divided into sacred and secular portions, and the artists engaged were Madame Douglas, Miss Helena Edwards, Mr. Millward, Mr. Myatt, and Mr. Robinson, of the Chester Cathedral choir; with Mr. J. P. Adams accompanist, and Mr. Thomas Foulkes, Conductor. The programme, which was carefully selected, was exceedingly well rendered throughout.

**NEATH.**—The Harmonic Society gave its annual Concert at the Assembly Rooms on Thursday, the 12th ult. The work selected was Handel's Oratorio *Saul*. The vocalists were Mrs. Mason, Miss Crighton, Miss Katherine James, Mrs. Hopkin Morgan, and Mr. David Hughes. Mrs. Mason was heard to much advantage in the soprano solos, and Miss James sang the contralto part with great taste and care. "Your words, O King," and "Impious wretch," being especially effective. Mr. Morgan and Mr. Hughes also gave great satisfaction in their respective parts. The choir was efficient. The band was led by Mr. W. F. Hulley, and Mr. J. L. Matthews was the Conductor.

**NEWTOWARDS, BELFAST.**—The first of a series of Organ Recitals was given by Mr. Herbert Westbury (London University) on the 3rd ult., upon the new organ erected by Messrs. P. Conacher and Co., in the Parish Church. The programme included Sonata, No. 4 (Mendelssohn); air, "Hilsworthy Church Bells" (S. S. Wesley); Fourth Organ Concerto (Handel); Andante, with Variations, from Notturmo, Op. 34 (Spohr); Offertoire, No. 4, in G (Wely); Andante and Allegretto, from Violin Sonata in A (Handel); War March, *Athalie* (Mendelssohn); Fugue in G minor, Book II. (J. S. Bach).

**NEW YORK.**—On the first Sunday in the past month, Mr. Le Jeune organised a service of exceptional excellence at St. John's Chapel. The choir evidenced signs of the most careful training, the Magnificat (Hopkins), the Nunc dimittis in A flat (Mendelssohn), and some most effective settings of other portions of the service, by Mr. Le Jeune, being admirably rendered. During the offertory the first part of Molique's Oratorio, *Abraham*, was sung, and the processional was the Organist's "Jerusalem the Golden." There was a large and most attentive congregation.

**NOTTINGHAM.**—Mr. Bingley Shaw and Mr. Edwin Longmore, Lay Clerks of Southwell, gave a most successful Concert, in the Albert Hall, on Tuesday, the 10th ult., under the patronage of His Worship the Mayor (Alderman Burton) and other influential gentlemen. The principal vocalists were Madame Clara Gardiner, Miss Ada Porter, and Mr. T. H. Selby; instrumentalists, the Misses Porter: Conductor and accompanist, Mr. W. T. Cockrem.

**OTTAWA.**—The Philharmonic Society's Concert, which took place at the Opera House, on January 21, was in every respect a decided success. The first part was devoted to a performance of Sterndale Bennett's Cantata *The May Queen*, the principal vocalists in which—Miss B. Holbrook, Mr. W. H. Grafton, and Mr. Chrysler—were thoroughly efficient, the choruses also being sung with much precision and effect. In the second part, which was miscellaneous, an excellent part-song, "Slumber on, baby dear," by Oliver King, was a prominent feature; Mr. Doucher's violin solo, and an instrumental trio, by Mrs. Harrison, Messrs. Reichling and Brewer, being also especially worthy of mention. The Concert was excellently conducted by Mr. Harrison.

**PORTSMOUTH.**—The Borough of Portsmouth Philharmonic Society gave a performance of Proust's *Ariad* at the Portland Hall, on the 3rd ult. The vocalists were Miss Bertha Moore, Mr. John Probert, and Mr. Bayne. Mr. Pillow conducted.

**RETFORD.**—A very successful Concert of vocal and instrumental music was given in the Town Hall, on Thursday, January 29, by Mr. Hamilton White, assisted by members of his vocal class. The principal feature of the evening was the part-singing, the various items being interpreted with unfailing accuracy and judgment.

**RESIDEN.**—The tenth annual Concert of Mr. J. E. Smith, Organist of the Parish Church, took place in the New Hall, on the 9th ult., before a large audience. Amongst the instrumental items may be mentioned Gounod's "March to Calvary," from *The Redemption*, and a Capriccio by Mendelssohn, both of which were excellently played by Master Alfred Clarke and the concert-giver, as pianoforte duets. The principal vocalists were Madame Lita Jarratt, R.A.M., Miss E. Bailey, and Mr. D. Harrison, all of whom were warmly received, Madame Jarratt eliciting an unanimous encore for her effective rendering of "Il Bacio." Mlle. Adeline Dinelli (violin), and Mr. Giuseppe Dinelli (violinello) also contributed solos, and joined Mr. J. E. Smith in a pianoforte trio by Haydn. The Concert was in every respect highly successful.

**ST. ASAPH.**—The members of the Choral Society gave a Concert in the National Schools, on Monday, the 2nd ult., the programme consisting of Gaul's Cantata, *The Holy City*, and a miscellaneous selection. The solo parts were well rendered by members of the Society, assisted by Madame Lita Jarratt, whose singing was much admired. The accompaniments were admirably played by the Rev. W. Morton, Succentor, and Mr. L. Lloyd, Assistant Organist of the Cathedral. Mr. Felix C. Watkins conducted.

**SHERBORNE.**—M. Alexandre Guilmant gave a Recital on the organ lately erected in the great schoolroom, Sherborne School, on the 9th ult., before a large and enthusiastic audience. The programme was varied and highly interesting. The eighty-third Concert of the School Musical Society took place on Thursday, the 19th ult., when the programme was selected entirely from the works of Handel. There was a complete Handelian orchestra, exclusively formed by members and honorary members of the society. The singing of the choir was very good, and Taylor and Carver greatly distinguished

themselves in their duet. Taylor also sang "Lascia ch'io pianga" very finely. The Concert was altogether a great success, and formed a fitting celebration of the bi-centenary of Handel's birth. The Conductor was Mr. Louis N. Parker.

**SOUTHSEA.**—The annual Concert in aid of the Post Office Orphan Home, was given at the Portland Hall, on the 9th ult., before a large audience. The soprano vocalist, Miss Eleanor Falkner, was highly successful, eliciting an encore in Balfe's ballad "I dreamt that I dwelt"; and praise must also be awarded to Miss Emilie Lloyd, R.A.M. (who has a good and well trained contralto voice), Messrs. H. Piercy and Arthur Oswald. The accompaniments were efficiently performed by Mr. G. S. Lohr on the pianoforte.

**SOUTHWELL.**—Mr. E. Longmore and Mr. Bingley Shaw gave a vocal and instrumental Concert, on the 11th ult., in the Concert Hall, King Street. They were assisted by Miss Ada Porter (vocalist), and the instrumentalists were Miss Nellie Porter (piccolo), Miss Amy Porter (violinello), Miss Gertrude Porter (violin), and Miss Ada Porter (pianoforte). The hall was filled with an appreciative audience.

**STAFFORD.**—Special Choral Services were held in Hatherton Church on January 29, on the occasion of the opening of a new organ built by Messrs. Nicholson and Lord, of Walsall. Dr. Taylor, Organist of St. Mary's, ably presided at the instrument, and displayed its capabilities in an admirable manner.

**STANSTED MOUNTFITCHET.**—The Concert given by the Church Choral Society, on the 4th ult., was a decided success. One special feature of the evening's entertainment was the exquisite performance of Mr. W. E. Whitehouse (associate and professor R.A.M.) on the violinello, the singing of Miss Farrer, Miss Alward, Mr. Haygard, and Mr. Harvey Day being also admirable, and eliciting the most enthusiastic applause. Mr. Hodges must be heartily congratulated upon the performance of the Society, with whose training he has evidently taken the greatest pains; the part-songs were tastefully executed, the "Rhine Maiden" in particular being exceedingly well rendered.

**STRATFORD.**—On the 12th ult., the Upton Choral Society gave its periodical Concert at the Town Hall, before a large audience. The programme comprised two Motetts, some songs and part-songs, a verse anthem by Purcell, "O sing unto the Lord," and some violinello solos, which were much applauded. The principal vocalists were Miss Ellen Atkins, Messrs. Arthur Thompson, and J. A. Brouill. Messrs. F. C. Kitson and G. B. Gilbert, at the piano and harmonium respectively, opened the Concert with the Overture to *Athalie*, which went extremely well. The verse Anthem seemed somewhat heavy, but the motett, "By Babylon's Wave" (Gounod), amply compensated the audience for any dissatisfaction that may have been felt in the preceding piece. Mr. J. A. Brouill (violinello), in his various performances, gave evidence of a thorough command of his instrument, and was deservedly encored; Miss Atkins, Mr. A. Thompson, the Misses F. and G. Jones, and Mr. A. W. Butlin contributing vocal pieces with much success. The choruses and part-songs were remarkably well sung, especially the "Song of the Vikings," which brought the Concert to a close. Mr. Joseph Froudman conducted.

**SUNBURY-ON-THAMES.**—The Choral Society gave a fine performance of Birch's Cantata, *The Merry Men of Sherwood Forest*, at the Institute, on the 5th ult., to a crowded audience. The principal vocalists were Miss Emily Palmer, Mr. Alton Nash, and Mr. Edwyn Bishop, all of whom received well-merited applause. The choruses were admirably rendered. In the second part, which was miscellaneous, songs were contributed by the above-named artists, and also by Miss Gaud, Mrs. Croysdale, Mr. Alton Nash, and Mr. Edwyn Bishop. Herr A. Hoering presided at the pianoforte, and Mr. David Knott conducted.

**SWINDON.**—Mozart's First Mass formed the first part of a successful Concert given at the Corn Exchange, on the 12th ult., by the Harmonic Society. The soprano solo, "Agnus Dei," was creditably sung by Miss A. Townsend. The accompaniments were ably supplied by Mr. F. G. Wright, hon. accompanist to the Society; and Mr. G. Whitehead conducted. The second part was miscellaneous, a selection of songs being given by Mrs. Harri on Smith, Miss A. Townsend, Miss Ormond, Miss Grymes, Messrs. A. Jenkins, and W. M. Ellenor (members of the society); Mr. Wright contributing a pianoforte solo.

**SWINTON.**—The members of the Amateur Glee Class gave their second Concert, on January 28, in the National School, before a large audience, the programme comprising Glee and Part-songs, by Birch, Bishop, Calhott, Webbe, Jackson, Patterson, Hatton, Leslie, and others. The rendering of these pieces elicited much applause, especially Caldicott's "Jack and Jill" and "Humpty Dumpty," which had to be repeated. The class had the assistance in the vocal department of Master Webbe, Messrs. Yates and Marshall; solo pianoforte, Miss R. N. Levett; solo violin, Master Dickie, all of whom were highly successful. Mr. G. A. Nixon, Organist of the Parish Church, conducted.

**TROWBRIDGE.**—The Musical Union, under the conductorship of Mr. H. Millington, gave a Concert at St. James's Hall, on the 9th ult. The programme comprised Gounod's *Gallia*, Mendelssohn's *Hear my Prayer*, and a miscellaneous selection of vocal and orchestral music. The vocalist was Madame Lita Jarratt, and the band and chorus numbered about eighty.

**WARE.**—The usual monthly Organ Recital was given in the Parish Church, on Thursday, the 12th ult., the performers being Mr. F. J. Karn, Mus. Bac., Cantab, and Mr. J. L. Gregory, F.C.O. A well selected classical programme was admirably rendered.

**WARMINGSTON.**—A vocal and instrumental Concert was given at the Athenaeum, on the 10th ult. The programme was a miscellaneous one, the artists being Madame Lita Jarratt, Miss Emilie Lloyd, and Mr. W. V. Thomas (vocalists); Mr. H. Millington (violin), Mr. J. V. Pomeroy (violinello), and Mr. H. Millington was the Conductor.

**WELLINGTON.**—At the opening of the new Town Hall, on the 13th ult., an excellent Concert was given by the Harmonic Society. The vocalists were Miss Beare, Miss Dudeney, Mr. T. Taylor, and Mr.

A. L. Francis. The programme was divided into two parts, the first being miscellaneous, and the second consisting of Handel's Cantata *Alexander's Feast*. The solos, by the singers named above, were excellently rendered, and in every respect the Concert was highly successful. A feature in the evening was the artistic harmonium accompaniment of Mr. J. R. Toms.

WELLINGTON, N.Z.—The sixth season of the Harmonic Club was opened on December 18 with an excellent performance of Schubert's *Song of Miriam* and Barnett's *Ancient Mariner*, under the direction of Mr. Robert Parker, both works being given with orchestral accompaniment. The soprano solos were admirably sung by Mrs. George Cotterell, and the part of the Ancient Mariner was effectively rendered by a local amateur. In the prospectus for the season, the following works are announced: Lloyd's *Hero and Leander*, Barnby's *Rehearsal*, and Gade's *Crusaders*.

WIRKSWORTH.—On Thursday, the 17th ult., Mr. N. M. Day, Organist of the Parish Church, gave one of his popular Concerts in the Town Hall. The artists were Madame Carina Clelland, Miss A. E. Meekin, Mr. Everard Scott, and Mr. S. J. Bishop; solo violin, Miss M. A. Dawes; solo pianoforte, Miss F. Stone, and Mr. N. M. Day. Madame Clelland delighted the audience by her refined style and charming voice. Miss Meekin possesses a good voice, and sang with a confidence and expression not often met with in young amateurs. Mr. Bishop made his first appearance in Wirksworth, and revealed a voice of great compass and power. Mr. Scott, who has been heard here several times, met with a hearty reception. Mr. Day acted as accompanist with his usual skill.

WITHAM.—A Concert in behalf of a local charity was given in the Institute, on Tuesday evening, the 17th ult., by Mr. N. Howlett, Organist. The hall was filled by an appreciative audience. Miss Kate Chaplin was the only professional artist engaged, and her violin solos were beautifully rendered and thoroughly enjoyed. The other items of the programme were contributed by performers from the neighbourhood. Mr. Howlett, besides accompanying throughout, played two pianoforte selections most artistically.

WOLVERHAMPTON.—The third Concert of the Festival Choral Society, on January 26, at the Agricultural Hall, was in every respect highly successful. The first part, entirely devoted to a selection from the works of Handel, opened with the "Occasional Overture," and included the choruses, "When His loud voice" (*Jephthah*), "May no rash intruder" (*Solomon*), and the "Halleluiah" Chorus (*Israel in Egypt*), all of which were given with much precision and effect. Mr. Piercy, who replaced Mr. Maas, absent through indisposition, created a marked impression in his two solos, especially "The enemy said," which was delivered with appropriate fire and vigour; and much applause must be given to Miss E. E. Warnott, her rendering of "Sweet bird" (with Mr. Langton's flute obbligato) exciting the most enthusiastic applause. The Organ Concerto (No. 1, in G minor) was marred by the cyphering of the instrument, Mr. Roper, however, manfully battling against this serious drawback, and evidencing much artistic skill and feeling throughout his performance. The second part of the Concert was miscellaneous. Dr. Swinerton Heap conducted with his usual care and judgment.

WORCESTER.—Mr. Spark brought his season to a close with a very successful Concert on the 6th ult. The artists were Miss E. Marimon (in place of Madame Carlotta Patti, absent from indisposition), Miss Jennie Dickerson, Mr. Henry Guy, and Mr. Barrington Foote (vocalists); Signor Papini (violinist), Mons. de Munk (cellist), and Signor T. T. Mattei (pianist). There was a very large audience, and the excellent rendering of the programme was thoroughly appreciated.

WORKSOP.—On Monday evening, the 2nd ult., Farmer's *Christ and His Soldiers* was performed in the Criterion Hall by a band and chorus of seventy performers. The Concert formed part of the Choir Anniversary of the Methodist Free Church, the choir of which was assisted by others in the town, and by Messrs. Marsden and Dodworth (violins), G. H. Stokes (viola), and Barlow (oboe) (of Sheffield), and other local players. The solos were sung by Mr. Mawer, Mr. Mosley, and members of the choir. Mr. A. E. Hill, Organist and Choirmaster of the Free Church, conducted; and Mr. H. Hodge, of St. John's, presided at the harmonium. The performance was highly successful.

ORGAN APPOINTMENTS.—Mr. W. H. Martin, Organist and Choirmaster to St. Mark's, Marylebone Road.—Mr. Hamilton Robinson, F.C.O., Organist and Choirmaster to St. Stephen's Church, South Kensington.—Mr. Arthur J. Lambert, Organist and Choirmaster to Christ Church, Luton.—Mr. Thos. Pollard, Organist and Choirmaster to St. Hubert's Catholic Church, Great Harwood, near Blackburn, Lancashire.—Mr. M. W. Griffiths, to St. Mary's Parish Church, Dolgellau.—Mr. Fred. W. Lacey, Organist and Choirmaster to St. John the Evangelist, Catterham Valley.—Mr. James Simpson, Organist and Choirmaster to the Church of St. Mary Magdalen, Bridgnorth.

CHOIR APPOINTMENT.—Mr. R. W. Honey (Alto) to Her Majesty's Chapel Royal, Whitehall.

## DEATHS.

On January 23, at Munich, in his 46th year, ADOLPHUS RAVEN LOCKWOOD, harpist (kammermusiker) to H.M. the King of Bavaria. On the 18th ult., at 71, Gloucester Place, Hyde Park, CHARLOTTE HELEN, wife of PROSPER SAINTON (Sainton-Dolby), aged 63.

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MR. HOLBERRY HAGYARD (Tenor) will sing, February 23, Borough of Hackney Choral Association ("Creation"); March 3, 13, Cambridge; 19, St. Ives (Ballads); April 3, St. Andrew's Hall, Norwich ("Messiah"); 11, Lincoln ("Ancient Mariner"); 15, Sleaford ("Creation"); 18, Cambridge; 27, Northwood (Ballads); 28, 29, Aylsham (Cummings's "Fairy King"); 30, Dover ("Judas").

MR. THOMAS KEMPTON (Bass). Engaged: City (Ballads); Finsbury Park Choral Society ("Daughter of Jairus," "Bach's 'Passion'"); Leamington ("Creation"); Swindon (Ballads); Maldon (Miscellaneous); Albert Hall, March 19, B minor Mass, ditto, 21; Deal ("Crusaders"); Wimborne (Ballads); Padstow Choral Society ("Messiah"); City (Ballads); St. Leonard's ("Elijah," &c.) For vacant dates, and for Quartet Party, address, 52, St. Paul's Road, Canonbury, N.

**THE MUSICAL ARTISTS' SOCIETY.**—The CONCERTS OF THE FIRST SERIES are fixed to take place at Willis's Rooms, on Saturday Evenings, March 28, May 2, June 6. Subscription, 10s. 6d.; Single Tickets, 5s.; of Messrs. Stanley Lucas, Weber and Co., 84, New Bond Street, W., or the Hon. Secretary, Alfred Gilbert, The Woodlands, 89, Maiden Vale, W.

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(Pupil of Signor A. Randegger.)

MISS HELEN MAINDS ... Contralto.

MR. A. FINLAYSON ... Tenor.

MR. JAS. FLEMING ... Bass.

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## DURING THE LAST MONTH.

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**BACH, JOHANN SEBASTIAN.**—"Jesu, priceless treasure." Motet for five Voices. The English Version of the Hymn "Jesu, meine Freude" is taken with modifications, from the "Choral Book for England." The rest of the work is translated and adapted by W. BARTHOLOMEW. The music edited and marked for the use of the Bach Choir. 1s.

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**PROUT, EBENEZER.**—"Freedom." Op. 20. An Ode for Baritone Solo, Chorus, and Orchestra. The words written by the Rev. P. T. FORSYTH, M.A. 1s.

**READ, J. F. H.**—"Bartimeus." A Sacred Cantata for Baritone Solo, Chorus, Orchestra, and Organ. The words selected from the Holy Scriptures. The opening Hymn (from the Hebrew) by the late Rev. T. H. G. ROBINSON. 1s. 6d.

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- |                                     |  |     |
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| " 2. Benedictus                     | ...  | 4d. |
| " 3. Jubilate Deo                   | ...  | 3d. |
| " 4. Kyrie (1 and 2).               | 5. Gloria Tibi, Gratias Tibi.  |     |
|                                     | 6. Credo. 7. Offertory Sentence. 8. Sursum Corda. 9. Sanctus. 10. Benedictus. 11. Agnus Dei. 12. Gloria in Excelsis. | 1s. |
| " 15. Magnificat. 14. Nunc Dimittis | ...  | 6d. |

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| " 720. Crucifixus and Et resurrexit. (Mass in B minor)... | ...        | 4d. |
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| " 3. Merry Songsters    | 3d. | " 6. Shades of Night  | 3d. |

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| " 253. Therefore with angels                   | V. NOVELLO        | 1d. |
| " 256. Wherewithal shall a young man           | Sir Geo. ELVEY    | 2d. |
| " 257. Holy, holy, holy, Lord God Almighty     | Dr. CROTCH        | 1d. |
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| 1. Let your light so shine.   | 7. To do good.                    |
| 2. Lay not up for yourselves. | 8. Whoso hath this world's good.  |
| 3. Not every one.             | 9. Give alms of thy goods.        |
| 4. Zacchæus stood forth.      | 10. Be merciful after thy power.  |
| 5. If we have sown.           | 11. He that hath pity.            |
| 6. Do ye not know.            | 12. Blessed be the man. [ting].   |
| 6. He that soweth little.     | 13. Blessed be the man (2nd set). |

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THE  
OFFERTORY SENTENCES

SET TO MUSIC BY

J. T. FIELD.

- |                                 |                                   |
|---------------------------------|-----------------------------------|
| No. 1. Let your light so shine. | No. 11. While we have time.       |
| 2. Lay not up for yourselves.   | 12. Godliness is great riches.    |
| 3. Whatsoever ye would.         | 13. Charge them who are rich.     |
| 4. Not every one.               | 14. God is not unrighteous.       |
| 5. Zacchæus stood forth.        | 15. To do good.                   |
| 6. Who goeth a-warfare.         | 16. Whoso hath this world's good. |
| 7. If we have sown.             | 17. Give alms of thy goods.       |
| 8. Do ye not know.              | 18. Be merciful after thy power.  |
| 9. He that soweth little.       | 19. He that hath pity.            |
| 10. Let him that is taught.     | 20. Blessed be the man.           |

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## No. I. THIRTY SONGS

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On the hidden wood-path.  
Sunset.  
Not a star.  
Sunset.  
Breathlessly the Lake reposes.  
In the forest, moonbeamed-  
brightened.  
The Swiss Soldier's complaint.  
Rest on me, thou eye of darkness.  
At night I see thee with dreaming  
eyes.  
Dreams.  
The rose and the lily.  
On the sea.  
Gently through my bosom flow.  
Omnipresence.  
Thou art far.

A lifetime wasted.  
Lo! he has come.  
Autumn sorrow.  
Will she come to-day?  
Love in May.  
Yea, thou art blighted.  
The last tear.  
Love song.  
When my despair is deepest.  
Sweetest maid, with lips like  
roses.  
Thinking of thee.  
The rose has made sad mean to  
me.  
In Rhine's broad rolling waters.  
Forgotten.  
Good Night.

## No. II. TWENTY SONGS BY FRANZ LISZT.

Mignon's song—"Knowest thou  
the land?"  
The King of Thule.  
Peace.  
Clara's song.  
Who never ate with tears his  
bread?  
Wanderer's night song.  
The fisherboy.  
The Alpine hunter.  
Once and now.

Prayer.  
The Loreley.  
A flower thou resemblest.  
Love's marvel.  
The violet.  
Flower and scent.  
I cherish thee.  
The three gipsies.  
Question and answer.  
Once again I fain would meet thee.  
How sweetly sings the lark.

## No. III. TWENTY-FIVE SONGS BY ANTON RUBINSTEIN.

The dewdrops shine.  
Like to a lark.  
The wood-witch.  
Aubade.  
Loss.  
A message.  
Spring song.  
In the forest all is growing.  
A flower thou resemblest.  
The Asra.  
Sun and love.  
The rose.  
Love's presence.

Bend, fairest blossom.  
Ah! could it remain thus for ever.  
The golden sun is shining.  
Be not so coy.  
In the forest.  
Night.  
To Spring.  
From a Spanish song book.  
Clara's song.  
A tragedy.  
Morning song.  
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### TWENTY SONGS

FOR A

### MEZZO-SOPRANO VOICE.

CONTENTS.

Praise of Tears.	Huntsman, rest. (Ellen's second
Knowest thou the land? (Mignon's	song in "The Lady of the
first song in "Wilhelm Meister.")	Lake.")
The Message of Flowers.	Thro' the pine-wood.
Nought may'st thou ask me.	The summer waves.
(Mignon's second song in "Wil-	Wanderer's Night-song.
helm Meister.")	Trust in Spring.
Oh, let me dream till I awaken.	The Maiden's Lament.
(Mignon's third song in "Wil-	To Mignon.
helm Meister.")	The Passing-Bell.
The greenwood calls. (Slumber	Alinda.
Song.)	Ave Maria. (Ellen's third song in
The full-orbed moon. (Romance	"The Lady of the Lake.")
from "Rosamunde.")	The Fisherman.
Hallow'd night, descend.	On the water.

## VOLUME II.

### TWENTY SONGS

FOR A

### CONTRALTO VOICE.

CONTENTS.

The Wanderer.	Sadness.
Fisher's song.	To the Lyre.
The angry Bard.	Calm at sea.
The unlucky Fisherman.	Lay of the imprisoned Huntsman.
Old Man's song.	Passing to Hades.
The flight of Time.	Comfort in tears.
Litany for All Souls' day.	Death and the Maiden.
The weary heart.	Crusaders.
Minstrel's treasure.	Dithyramb.
Soldier's drinking song.	Prometheus.

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### TWENTY SONGS

FOR

### SOPRANO OR TENOR.

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Omnipotence.	Thee would I greet.
Love's unrest.	To the beloved one.
Rose among the heather.	Sulieka's second song.
Sad heart.	Presence of the loved one.
The band of roses.	Laughing and weeping.
Thou art repose.	Margaret's prayer.
Ganymed.	By the doorways I will wander.
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